

Edy. M. Clark.

THE ETUDE

Presser's Musical Magazine

SEPTEMBER, 1917



"GET BUSY" ISSUE

HOW TO INCREASE YOUR CLASS

SPLENDID ARTICLES BY

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Present-day Pianists in Puzzle Guise—By SAM LOYD

Ten Prizes for Best Answers



Each of the 10 Pictures Represents the Name of a Famous Pianist. Who are They?

Sam Loyd, the puzzle-maker, has come to THE ETUDE. The month's puzzle page deals with a collection of famous pianists of today. Each of the ten pictures represents the name of a famous pianist.

The puzzle page is not intended for the children alone. Sam Loyd's puzzles appeal to all the family. Work them out together some cozy evening as you sit around the table in the living room.

Pictures Nos. 1, 2, 3, 4, 5 are of the Rebus sort—suggesting words that are similar in sound or spelling to the names they are intended to represent. Pictures Nos. 6, 7, 8, 9, 10 illustrate how addition and subtraction may be applied to names.

PRIZES FOR THE CLEVER ONES

Write your answers out on one side of a single sheet of paper and send by post not later than September 15th, to SAM LOYD, Puzzle Editor, THE ETUDE, 1712 Chestnut Street, Philadelphia, Penna.

By "Best" is meant, in the first place, absolute correctness of answers. Then if minor points of merit must be taken into consideration in selecting the winners, neatness, clearness, etc., will be deciding factors.

Mr. Loyd will examine all letters received and his adjudications must be accepted as final by all contestants.

Answers to Musical Instrument Puzzles in the August Etude

No. 1. Cymbals. No. 2. Viol. No. 3. Tuba. No. 4. Cello. No. 5. Pipe Organ. No. 6. Lute. No. 7. Triangle. No. 8. Harp. No. 9. Trombone. No. 10. Piccolo.

Puzzles Nos. 8, 9 and 10 are produced as follows:

No. 8. HARVEST minus VEST plus TEAR minus EAR equals HARP.

No. 9. TROTTER minus OTTER plus REE plus TOMB minus REET plus ONE equals TROMBONE.

No. 10. PICK plus EEL minus KEEL plus COLON plus AIL minus NAIL equals PICCOLO.

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Marion Waggoner, Princeton, N.J.; Miss Stella Davidson, West Philadelphia, Pa.; Lucile Collins, Snow Hill, Md.; Lucretia Wester, The Bronx, New York; Mrs. Ray Coffey, Cincinnati, Texas; Miss Elma Shearer, Macon, Ill.; Chas. D. Bradford, New York City; Elsie M. Smith, Portland, Ore.;

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THE ETUDE

SEPTEMBER, 1917

VOL. XXXV No. 9



Get Busy



NEVER in the history of our glorious republic was there such activity as now. Every hand that is capable of doing productive labor, every mind that can bring forth ideas of value, every voice, every arm is busy doing its part in the gigantic crisis.

Then why a "Get Busy" issue of THE ETUDE now?

Because the average teacher and the average student fail to gather their energies for proper focusing upon an attack at the very beginning of the season. A certain kind of effort is needed just at this time of the year. If it is postponed, the whole season may be lost for the teacher.

Again, there are individuals who do not realize that every person who can be spared from the front is now expected to work twice as hard as ever before to meet the great demands which shall be made upon us.

Laugh at the pessimists who foresee, in the loss of one or two pupils to the front, complete failure and disaster for every musician in the country for the entire season. Of course this is nonsense. Accelerated business can never be a compensation for the horrors of war, but it seems to be an inevitable fact that the enormous industry of military preparation makes a kind of prosperity. It is the duty of every one at home to work to the very utmost to support all industries, professions and trades in every way. Which is the greater patriot? The soldier who fights at the front or the farmer who raises the food without which the soldier cannot live, or the musician at home who works to provide something without which many grief-torn souls at home might go insane? Each one has his part and it is just as important a part as that of the General or Admiral at the front if he does his best in it. The uninvited wartime prosperity will provide for our needs in every way and help us to support the thousands of brave men we are sending to the front.

MOST OF ALL, "GET BUSY."



Standardization for Revenue Only



WHETHER or not *Standardization in Music* is desirable in America may still be a moot question, but one thing is certain and that is that the American people will not tolerate standardization that is largely "standardization for revenue only." The schemes of trying to foist upon the American public any sets or courses of proprietary music books and then attempting to make those books the legal standard immediately arouses the righteous indignation of teachers everywhere.

Such books are usually sold at a price at least ten times their actual worth. More than this, their agents never hesitate to intimate to the little unsophisticated teacher that such books are sure to become the *one and only legal standard*. Then they browbeat the teacher by telling her that unless she takes the books she will be forced to give up her professional work. Some timid little teachers have been stupid enough to think that unless they paid tribute to a book publishing house by purchasing a set of books (at a price that

would make them poor for a year) they would lose their source of livelihood. Musicians with big names are subsidized to support the work and teach it.

Fortunately there are men with the vision to see that such a course must be injurious in the long run. In fact, musicians of high character, the country over, are up in arms over "standardization for revenue only." American music must not be commercialized or made proprietary by any groups of mercenaries. A legitimate publishing business, in the open field, selling its goods in a fair and square manner, at established rates, is one thing. A house purporting to sell similar works with a few editorial revisions at an exorbitant price, and then attempting to get the public to believe that it has established standards through which the legal fitness of teachers to practice their profession is to be determined, is quite a different thing. Such system would put a 100 per cent. sur tax upon the music teacher and the student, the revenue from which would go directly into the pockets of the promoters of the scheme, whose only connection with musical education is that of making money from it. Don't be fooled.

If an agent of any book or music publishing house approaches any reader of THE ETUDE with a set of books or a course to be sold at a price so exorbitant that it is beyond all reason, and uses the argument that it will be illegal to teach with any other method the reader may draw his own conclusions about the matter. It is not the policy of our government to support private graft of this kind and never will be.



Don't Cut Your Price



A DISTINGUISHED gentleman, who is all that the word "cosmopolitan" implies, recently said to us:

"The two most important foreign words which the traveler in foreign lands must know are 'Too much!' This is the magic phrase which, in any country, should always be 'on hand' to beat down the shopkeeper who has purposely asked you an impossible price for some article he hopes you will buy."

In America we take a pride in the one price system, and Americans are inclined to look upon the price-cutter as cheap and often shoddy. In some foreign lands false prices are purposely placed upon goods. Until Americans traveling in these countries come to know this and how ridiculously the annoying business may be circumvented they are likely to be swindled right and left.

The music teacher with two or more prices is sure to have some disagreeable experiences if he keeps up the practice. It is always annoying to find out that one has paid a higher price for the same thing that has been sold to some one else for a lower price. There are music teachers who are so afraid that they will lose an extra penny that they have no such thing as a stable price. They charge what they think the pupil will stand for.

Unless you wish to suffer the opprobrium of thousands of sensible people who are opposed to the whole cut price idea, don't cut your price. We know of one teacher who charged anywhere from fifty cents to three dollars a lesson. He lasted about five years in his community. If you have a talented pupil without means, whom you wish to help, better teach the pupil for nothing or take a note for your services, rather than cut your price.

through the nostrils. I keep the fact that I breathe into the lungs through the nostrils before me all the time. Again open the mouth without allowing the air to pass in. Practice this until a comfortable stretch is felt in the flesh of the face, the top of the head, the back, the chest and the abdomen. If you stretch violently you will not experience this feeling.

Sensations

"I fully realize that much of what I have said will not be in accord with what is preached, practiced and taught by many vocal teachers and I cannot attempt to reply to any criticism. I merely know what sensations I have had after a lifetime of practical work in a profession which has brought me a fortune. Furthermore I know that anything anyone might say on the subject of the human voice would be at variance with the opinions of others. There is probably no subject in human ken in which there is such a marked difference of opinion. I can merely try to describe my own sensations and vocal experiences. In trying to represent the course of the sensation I experience in producing a good tone, I have employed the following illustration. Imagine two pieces of whip cord. Tie the ends together. Place the knot immediately under the tip of your lip directly beneath the center bone of the nose. Run the strings straight back for an inch, then up over the cheek bones, then down around the uvula, thence down the large cords inside the neck. At a point in the center between the shoulders the cord would split in order to let one set go down the back and the other toward the front, meeting again under the arm pits thence down the short ribs, thence down and joining in another knot slightly back of the pelvis bone. Laugh, if you will, but this is actually the sensation I have repeatedly felt in producing what the talking machine has shown to be a good tone. Remember that there were plenty of laughs at Columbus, Gallileo and even Darius Greco of the Flying Machine.

"Stand in attention" as directed, with the body responsive and the mind sensitive to physical impressions. When opening the mouth without taking in air a slight stretch will be experienced along the whole track I have described. The pole felt in this position is what permitted Roy Fitzsimmons to strike a deadly blow with a two inch knife. It is the responsive position with which I sing both loud and soft tones. Furthermore, I do not believe in an absolutely relaxed lower jaw as though it had been broken. Who could sing with a broken jaw?—and a broken jaw would represent ideal relaxation. The jaw should be slightly stretched but never strained. I think that the word relaxation, as used by most teachers and as understood by most students, is responsible for more ruined voices than all other terms used in vocal teaching. I have talked this matter over with numerous great singers who are constantly before the public, and their very singing is the best contradiction of this. When you hold your hand out freely before you where it is that keeps it from falling at your side? That same condition controls the jaw. Find it! It is not relaxation. If you would be a perfect singer find the juggler who is balancing a feather. Imagine yourself poised on the top of that feather, and sing without falling off.

Contrasting Timbres that Lead to a Beautiful Tone

When Combining

"We shall now seek to illustrate two contrasting qualities of tones, between which lies that quality which is sought for so long. The desired quality is not a compromise, but tends to be located half way between two extremes, and may best be brought to the attention of the reader by describing the extremes.

"The first is a dark quality of tone. To get this, place the tips of the second fingers on the sides of the voice box (Adam's Apple) and make a dark almost breathy sound, using "U" as in the word hum. Do this without any signs of strain. Allow the sound to float up into the mouth and nose. To many there will also be a sensation as though the sound were also floating down into the lungs (into both lungs). Do not make any conscious effort to force the sound or place it in any particular location. The sound will do it of its own accord if you do not strain. While the sound is being made, there will be a slight upward pulling of the voice box, a slight tightening of the voice box. This, of course, occurs automatically, and there should be no attempt to control it or promote it. It is nature at work. The tongue, while making this sound, should be limp, with the tip resting on the lower front teeth. All along it is necessary to caution the singer not to strive to do artificial things. Therefore do not poke or stick the tip of your tongue against

the front teeth. If your tongue is not strained it will rest there naturally. Work at this exercise until you can fill the mouth and nose (and also seemingly the chest) with a rich smooth well controlled, well modulated dark sound and do it easily—without effort. Do not try to hold the sound in the throat.

"The second sound we shall experiment with is the extreme antithesis of the first sound. Its resonance is high and it is bright in every sense. Place the fingers on the joints just in front and above holes in the ears. Open the mouth without inhaling and make the sound of "E" as in when. As the dark sound described before cannot be made too dark this sound cannot be made too bright. It is the extreme from the rumble of the drum to the piercing rasp of the file. I have called it the animal sound, and in calling it rattle, please do not infer that the nose, or any part of the mouth or soft palate, should be pinched to make it nasal, in the restricted sense of that term. When I sing this tone it is accompanied with a sensation as though the tone were being reflected downward from the voice box over to each side of the chest just in front of the arm pits and then downward into the abdomen. Here the great danger arises that the unskilled student will try to produce this sensation, whereas the fact of the matter is, that the sensation is the accompaniment of the properly produced tone and cannot be made artificially. Don't work for the sensation, work for the tone that produces such a sensation. At the same time the tone has a sensation of upward reflection, as though it arose at the back of the voice box and separated there, passed up behind the jaws to the points where your fingers are resting, entering the mouth from above, as it were from a point just between the hard and soft palates, and becoming one sound in the mouth.

"The uvula and part of the soft palate should be associated with the dark sound. The hard palate and part of the soft palate should be associated with the strident tone.

The Tongue Position

"In making the strident sound the tongue should rest in the same position as for the dark sound. The dark tone never changes and is the basic sound which Without it all voices are thin and unsatisfactory. The nearer the singer comes to this the nearer he approaches the great vibrating base upon which the world is founded.

"Remember that the dark tone never changes. It is the background, the canvas upon which a singer paints his infinite moods by means of different vowels, emotions, and the tone colors which are derived in numerous modifications from the strident tone. Another simile may bring the subject nearer to the reader in different parts of the body as a kind of atmosphere or gas which requires to be set on fire by the electric spark of the strident tone. The dark tone is not necessary, but it is useless unless it is properly electrified by the strident tone.

A Practical Step

"How shall we utilize what we have learned, so that the student may convince himself that herein lies the truth which, properly understood and sensibly applied, will lead to a means of improving his voice? If the foregoing has been carefully read and understood, the a combination of the dark and the strident should not be difficult.

"I. Stand erect as directed.

"II. Open the mouth without inhaling.

"III. Produce the dark tone ("U" as in hum).

"IV. Close the mouth and allow the air to pass in and out of the nostrils for a few seconds.

"V. Open the mouth without inhaling.

"VI. Make the strident sound ("E" as in when).

"VII. Close the mouth and let the air pass in and out of nostrils a few seconds.

"VIII. Open the mouth without inhaling.

"IX. Sing the vowel 'Ah' as in father in such a manner that it is a combination of the dark tone and the strident tone.

"X. Do this in such a way that all of the breathy disagreeable features of the dark tone disappear but its foundation features remain to give it fullness and roundness, while all of the disagreeable features of the strident tone disappear although its color-giving,

light-giving, life-giving characteristics are retained to give the combination-tone richness and sweetness. A beautiful result is inevitable, if the principle is properly understood. I have tried this with many people who have sung but little before in their lives and who were not conscious of having interesting voices. Without a long course of vocal lessons or anything of the sort they have been able to produce in a short time—a very few minutes—a tone that would be admired by any critic.

A Comfortable Pitch

"It is to be assumed that the student will, in these experiments, take the pitch in his voice which is most comfortable. Having mastered the combination tone on 'Ah' at any pitch, it will be easy to try other pitches and other vowels. 'Ah' is the natural vowel, but having secured the 'know how' through a correct production of 'Ah' the same result may be attained with any other vowel produced in a similar way. 'E' as in has of course more of the strident quality, the high, bright quality and 'O' as in moon more of the dark, but even these extreme tones may be so placed that they become enriched through the employment of remembrance of all those parts of the mouth, nose and body which may be brought naturally to reinforce them.

"Ping"

"I have never met a singer who was not looking for 'ping' or what is called brightness. Most voices are hopelessly dead, and therefore lack sweetness. The voices are filled with night—black hollow gloomy night or else they are as strident as the caterwauling of a Tom Cat. The happy mean between the extremes is the area in which the singer's greatest results are attained.

"Think of your tone, always. The breath will then take care of itself. If the tone has a tremble, or sounds stuffy or sounds weak, you have not appropriated the right amount of breath to it. You are not going to gain this information by thinking of the breath but by thinking of the tone.

Let Your Own Ears Convince You

"Now, that is all there is to it. I am not striving to found a method or anything of the sort; but I have seen students waste years on what is called 'voice placing' and not come to anything like the same result that will come after the accomplishment of this simple matter. Try it out with your own voice. You will see in a short time what it will do. Your own ears will convince you, to say nothing of the ears of your friends. All I know is that after I discovered this, it was possible for me to employ it and make records with so small a percentage of discard that I have been surprised.

"It remains for the intelligent teachers to apply such knowledge to a systematic vocal course of exercises, studies and songs, which will help the pupil to progress most rapidly. Don't think that I am pretending to tell all that there is to vocal culture in an hour. It is a lifetime. However, as I said before, I have spent a lot of time to sell and I am only too happy to give information which has cost me so many hours of thought to crystallize."

"Two Minutes"

By Grace White

A YEAR ago a little girl started to take piano lessons. She was quick, generally obedient and a good reasoner. But was inclined to waste time and a good reasoner. She was to play a piece from memory, she stumbled and repeated in a certain group of four measures. Her teacher picked up her watch and said, "You have two minutes in which to learn those four measures."

At first the child played the four measures several times in a row, but the teacher said, "You are not getting it. Play it slowly, looking on the music and make each tone stand out clearly. Then play it in the same manner from memory." The child obeyed. "Now," the teacher said, "play it at the regular tempo." The little girl was amazed to find that she could do it correctly. All the teacher said was, "Yes, after you actually began practicing it only took fifty seconds to get it."

From that time on the child's progress was rapid. She ceased stumbling. No moral was whispered, no sermon preached. The little girl drew her own conclusions.

How to Increase the Music Class

Approved Methods Employed by Leading Teachers in Securing New Pupils Through Dignified, Legitimate Means

Charles E. Watt

No one on earth could name, offhand "The Best Plan" for increasing a class, but, every successful teacher can suggest some good points and tell of those things which have helped him.

No class can be attracted without advertising of some sort or, rather we should say, of many sorts—but, assuming that the class is at hand and that advertising is depended upon for still further attracting of pupils, how shall those at hand and those to come be treated so that their influence and recommendation shall bring others to the same teacher?

Constant study on the part of the teacher to find out the very best and most practicable way of developing the technique and the musical thought and feeling of the pupil will certainly have its reflex action in the constant growth of the class.

The teacher who stimulates his pupils to think for themselves and to grow from within, outward, rather than the one who tries to force upon all mentalities exactly the same formulae and routine, will hold his pupils indefinitely.

The teacher who gives his pupils plenty of opportunity for expression of his work in a more or less public manner also has a very great advantage over the teacher who does not believe in this.

It is not necessary to invite the general public to hear the work of pupils in the formal stage, but it is always possible to find a circle of people who are vitally interested in each individual pupil and, by limiting the audience to these it is easy to provide the opportunities for public performance.

This item is absolutely indispensable and, in my own experience and observation I have found it to be true that those teachers who most often and persistently prepare their pupils for public performance are the ones who have the most vital and permanent hold on their classes.

Herbert Wilber Greene

"The Best Plan for increasing a Class of Pupils" is the slowest and most discouraging, but it will pay in the end. It embraces

First. Absolute certainty as to the ground upon which the teacher stands, which comprehends all of the technique of his subject and the ability to give examples of its requirements to his pupils.

Second. The teacher must insist upon thoroughness on the part of his pupils.

Third. In the field of music the old adage of "More haste the less speed" is infallible.

Fourth. The teacher must regard himself as an authority and so proclaim himself when occasion requires.

The second and third requirements above referred to are sure to provoke dissatisfaction on the part of a certain proportion of pupils, for the teacher will be in competition with others who utterly ignore them,

and their pupils will associate with his and the unthinking ones will be attracted by the glamour of premature appearances and some of them will "change teachers." Those who remain are his only hope of ultimate success. Granted that he is sure in his technique and that he values its perfection at its real worth, the public will sooner or later give ample testimony to the certainty of his results.

Holding out inducements of success to untalented pupils for the sake of business is criminal and always reacts unfavorably.

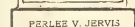
Advertising, beyond a simple address card in a reliable journal is not only useless, but a waste of money.

As with the physician, so with the teacher of music; his results are his capital.

Harold Henry

The piano teachers who would build up, and maintain classes of pupils, and who would constantly raise the standard of their work—for without progress, there is only retrogression—must keep constantly in mind the two "P's," which are essential to success. They stand for preparedness and publicity. The first requisite for proper preparation as a teacher is training; first general education, and a broad musical knowledge, then sufficient work along the line intended to be pursued, whether it be the training of children, intermediate work, or the higher development of technique and interpretation, to make its possessor master of that branch. To be a successful teacher, one must be sure one is well adapted to the line of work chosen. What also comes under the head of preparedness, and is often overlooked by the teacher who has attained a degree of success, is the necessity of constant growth—of his or her "keeping up with the times." It is most encouraging to note the steady increase in the number of teachers in the smaller towns, who realize this necessity. Each summer my class is largely composed of these earnest workers. It is such teachers, who realizing the necessity, come every season for at least a time to the centers to gain new ideas and a new fund of inspiration, for the remainder of the year, who are the successful ones.

The means of obtaining publicity for the teacher, very according to situation and circumstances. Such teachers as are good performers, should play in public as often as possible. Whether one's field is in the large city, or the country town, the best form of advertising is the work accomplished with the pupils, not by an exploitation of one or two who happen to be specially gifted, but by evidence throughout the entire course, of thorough and systematic training. Frequent pupils' recitals, well advertised and well attended, bring splendid publicity. Advertising in periodicals and musical journals, of established reputation as educators, being careful to choose those that will reach the public to which you can make appeal is of the greatest importance.



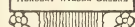
PEARL V. JERVIS



HERBERT WILBER GREENE



JOHN J. HATTSTAEDT



LOUIS G. HEINZE



CHARLES E. WATT



F. W. WODELL



D. A. CLIPPINGER



HAROLD HENRY



CHARLES E. WATT



F. W. WODELL

D. A. CLIPPINGER

F. W. Wodell

"A SATISFIED customer is the best advertisement." Who are the "customers" of the music teacher? His pupils. Is that comprehensive and conclusive?

By no means. Do not forget the pupils' "sisters, his cousins and his aunts." Likewise do not overlook those dear "friends," who "take such an interest in Susie's music," and are so free with their comments as to Susie's progress—or lack of it.

They do not know what they are talking about—have no proper standard of judgment.

Bless you, what of that? Their "say-so" goes a long way with the mother and father who are paying for Susie's lessons. The teacher who wishes to increase his classes had better see to it that he makes personal friends of as many of the pupils' relatives as possible. It is the "personal touch" that counts.

Think the problem over. Are there not excellent musicians and teachers of experience with small classes? Surely. What is the matter? One of these teachers is a first class man, a worthy citizen, but he lacks that capacity for "mixing" with people, which is the gift or the acquirement of the average successful politician. This teacher "glads by himself," does not know how to "extend the glad hand" to a visitor, thinks that his knowledge and his skill as a musician are sufficient, and should bring him widespread recognition, and feels disgruntled because they do not.

So that to make the "pupil-customer" satisfied that she is a "success" is the first task for the teacher who would increase his classes. And the second is to see to it—to satisfy the pupils' relatives and friends. This has little connection with the musical side of the pupil's work, but almost entirely to do with the personal relationship of the teacher and the pupils' family and friends. With these "satisfied," the teacher has, in the pupil and as well in her family and friends, a corps of first-class advertising agents, constantly at work in his behalf, who will do more to increase his classes than will all the newspaper and magazine advertising he can pay for or is likely to be able to obtain.

Next in importance comes "advertising" by the teacher himself. Let him be "in evidence" personally a good deal in his community. A certain amount of a teacher as "doing things." But after he has seen that man, or has been even in a casual way "made acquainted" with him, when he reads anything about that teacher, the effect upon the citizen's mind is much stronger. The citizen now has a personal interest in Mr. Jones the MAN, which doubles his interest in Mr. Jones the MUSIC TEACHER, and should occasion arise, when the services of a music teacher need to be called for, the Mr. Jones the citizen has met, and not the Mr. Brown the music teacher of whom he has merely read, is the music teacher thought of, and recommended by the citizen.

Next, and of great value is newspaper and magazine publicity. The music teacher should use his local papers as much as possible. He should send in to the local editor clearly written accounts of all musical matters in which he has taken part or is interested. Let him work in as many names of local personages as possible, for local editors like very much to print the names of local people—it is good for THEIR business, and they know it. Let the teacher always write a little more than he really expects to see in print—this gives the local editor a chance to wield the blue pencil, and that is something which the ordinary local editor enjoys on occasion. The teacher should take part in all local musical affairs for the general good of the community—and see that the local paper is informed of the fact. This sounds like cold-blooded commercialism, but it is not. The teacher does this for the sake of the cause—for that any reason why he should not receive whatever benefit may accrue from the recognition of his work by the local press? Music teaching in this country is first of all and most essentially an art—but it is also a business; made so by the conditions of our times, and the conditions and circumstances under which we live. Not to recognize this fact shows false pride, or lack of common sense. If one has any gift of attracting pupils from his community, he should use the weekly and monthly musical magazines for his advertising. The ordinary "card" announcement of name and the subject taught is just so much wasted space and mental space for the teacher in his advertising. He should talk earnestly, sincerely and straight to the point in his advertisements. Everything possible should be done to compel attention, sustain interest, arouse desire; let the teacher think of himself as "the other fellow"—the man or woman

whom he wishes to have for a patron; of his possible circumstances, hopes, desires, ambitions, and talk to him in the advertisement as if face to face.

Most important of all—to increase his classes the music teacher must do really first class work as a teacher—this is the first, second, last and most essential commandment for him to observe.

There is one other way of increasing a class of pupils—steal pupils from other teachers. This will not make a man popular with others in the profession, nor bring permanent success, and is not recommended. To mention it as a non-ethical procedure sometimes followed by misguided persons will be sufficient for the readers of THE ETUDE.

Perlee V. Jervis

Have something to sell your best student. Let them know it. Deliver the goods.

The one thing that people want is to play MUSIC. Evolve some system of study that will eliminate all technical work that is not absolutely indispensable. Think out your own method, if it produces results adhere to it regardless of tradition.

There are three ways of letting people know what you can do. You can get RESULTS with your pupils and wait for one pupil to bring around. This is a sure way but slow; you may have to wait years before your work becomes known, in the meantime you starve.

A good pupils' recital brings pupils but it requires pupils before you can give it, and at the best only reaches a small number.

The quickest way of securing pupils is by a liberal use of printer's ink in the form of circulars or newspaper advertising. Advertising is useless unless skillfully and persistently done. An advertising man tells me that 90 per cent. of the musicians who advertise throw their money away. Consult a live advertising man, let him plan your advertisement, its display, and the follow up. If the advertisement is skillfully written you will get immediate results. One such advertisement at a cost of twelve dollars brought one teacher that I know over three hundred dollars worth of teaching.

Having obtained pupils put your whole heart and soul into your work and get results. When people see that you can deliver the goods you will never lack pupils.

John J. Hattstaedt

The methods of stimulating reaction differ widely in the comparatively limited sphere of the private teacher in comparison with that of a large institution. Frequently the lack of available material imperatively demands an expansion of territory for the private teacher.

Personal solicitation is the most effective method if properly prepared by circularizing. Other paying cards are sent out with talks on musical topics and recitals, by both the teacher and the students. Many teachers employ the "new, original teaching method" announcements which are of rather doubtful value. Let teachers try to interest the boys and young children when in quest of new material. After all it comes eventually to a survival of the fittest.

J. Lawrence Erb

The biggest word in the dictionary is SERVICE. That business or institution succeeds best which serves most; therefore, show yourself useful and willing to help. Let teachers try to interest the boys and young children when in quest of new material. After all it comes eventually to a survival of the fittest.

It is a common saying that to do big business you must advertise big. To make money, you must spend money. You have not much money. If that is true, the chances are you have a good deal of leisure and a fair amount of energy which is not being used. Harness them up in the service of your community. Don't be afraid to take off your coat and pitch into it. Let the teacher do his own advertising, and don't always insist that you be greeted as leader. It is not always in fact in making appointments for the army from those in the training camps is to find those who are best qualified for leadership are those who have learned best to serve and obey.

Be a human being—interested in others. Forget to talk about yourself. If your community needs an

awakening, start a community sing or a choral society or orchestra or a brass band. Don't feel that you must always be paid, but for you owe a certain debt of service to your community. I have noticed that the doctor serves whether he is sure of his pay or not, and I know of no profession whose ethics are higher than the medical profession. Your activity and spirit of cooperation will soon make you a main man and an insider in the family of the professions.

I take it for granted that your education is adequate and your reputation and habits good. In that case, publicity of the right sort is what you need. Given publicity, your career will grow automatically, for as with other commodities, the purchaser goes to the place where he knows what he is getting and is sure that he will have a square deal.

The quality of your teaching and the sincerity of your attitude are your best advertisement. All other publicity must be conditioned upon this if it is to have permanent value. Of course, the customary means may be employed to advantage, but unless you deliver the goods no amount of advertising can, for any length of time, save you from failure, if it produces results upon the thoroughness of your preparation first, but, even more, upon your value to your community.

Louis C. Heinze

THERE are many ways to increase your number of pupils which depend on your surroundings and conditions and which you must study up for yourself. I will suggest one only that has brought me more pupils than all my other plans put together.

If you have not done so, begin at once to make up a mailing list of prospective pupils.

First, begin with making a list of everyone you know who may be interested in music and prevent him from having children from seven years of age and upwards. Second, ask every pupil you are now teaching to give you names of anyone they know who might possibly be interested in the study of music.

Third, write a personal letter to every friend, acquaintance and former pupil (enclosing a self-addressed card) asking for names of prospective pupils and their influence in your behalf whenever an opportunity presents itself.

Keep all your names of prospective pupils in alphabetical order and each name and address on a separate card.

Write a letter to every person you have on your list, (note the date on the card) enclose circular or catalog and invite correspondence and suggest making a date for an interview at your studio or even at the home of the person you are writing to.

If you receive no reply within a week or ten days, write again and keep on sending new circulars or notices from time to time. Persevere in this and I know you will get results.

Arthur L. Manchester

UNDOUBTEDLY there is considerable uncertainty among teachers as to how to regard the prospects for next season, yet a quiet consideration of conditions should, at rest any disturbing anxieties. It cannot be doubted that an unusual volume of money will be in circulation toward tuition on the part of many more students than the average, and while there may be some doubt about the circumstances, I believe that, as time goes on, it will be generally perceived that need for unusual retrenchment does not exist.

The important point is that the teacher makes clear that he has something to offer to the complete life of his community to offer. The teacher who is efficient and makes his efficiency known will find his time well filled. The gist of the matter, then, is that he shall be so. He shall be so, and does, make clear to them this fact. This means dignified, but ample and efficient advertising. What means shall be used in this local conditions will make clear.

One thing the teacher should do. He should identify himself with the life of his community. In a musical way he can do this by throwing himself heartily and effectively into the development of the community music life. Let him become a leader in promoting all the musical interests of the community, in church, community sings, artist recitals and in any other form that may be effective in his community. This, with a demonstration of real teaching ability, will make his professional status assured and will bring pupils.

(This Symposium is continued on page 586)

Business Principles for the Musician

Getting the Most Returns from Your Talent, Experience and Industry

By GORDON BALCH NEVIN

(The author of this article, Mr. Gordon Balch Nevin, is a prominent organist and teacher in the middle west, is the son of the well-known composer, George B. Nevin.)

MUSIC, in the abstract sense, is generally considered to be an art; making of a living from the practice and teaching of the art is called a profession. The profession of music teaching, in common with other professions, would be greatly benefited by the free adoption of many of the principles of modern business. While the part of the ladder does not have room for all who would climb there *there is a place on the ladder for every one who will about his climbing in a logical way*; some degree of success is within the capacity of each and every one of us.

Efficiency

Let us examine some of the watchwords of the modern business man and see how well they may be applied to our chosen profession and how they suggest better methods of work. Possible the very first thing the business man demands is *efficiency*. He demands that every man, every machine, each department and the complete plant produce its greatest possible output with the least percentage of waste. That, in short, is the message of *efficiency*, and its message can well be applied to the music profession.

Improve Your Abilities

The first point will be, very obviously, to *increase to the maximum your own ability*—that combination of talent and acquired knowledge which is your stock in trade. The homely adage of the certainty of the public leaving a path to the obscure door of him who invents a better mousetrap contains the gist of the matter, for all perfect things tend to create their own demand and perfection is a matter of relative degrees. How to bring about this increased ability you ask? The vital point is that you brush up rusty technique, shed stilted mannerisms and get a new viewpoint of your art. Putting entirely aside the benefit of increased local prestige which you gain by study under a widely known teacher it is doubtful if any one thing of more value artistically and commercially can be mentioned than this summer study idea.

Having achieved a satisfactory degree of *efficiency*, the next matter is to *CREATE A DEMAND* for the product and maintain the demand after its creation. The day has passed (if indeed it ever did really exist) when a product sold itself solely on the basis of its own merits. The public, if it is not often reminded of our particular wares, will hasten to the competitor who does attract attention. Moreover, it is possible, and indeed is the highest possible type of craftsmanship, to build up a demand for our goods among those who previous to our efforts, had no intention of buying any goods at all.

Publicity

Of prime importance in this field is *advertising*—probably that phase of modern business that most nearly approaches being an art in itself. Advertising divides itself into several forms.

First, the display of our product—most often in the music world by our own performances or the work of our pupils; or, in the case of the writer, by his appearance in public just enough to keep his name in mind and not so much as to "breed by familiarity, contempt."

Have Some Personal Specialty

Another phase of the same question lies in seeking to differentiate your product from that of your competitor. The business man calls your attention constantly to the differences between his product and that of others, seeking in his advertising of his product, to give a *slightly different twist*, a *something different*, something to form a peg in the public memory on which to hang the name of his product, looking to the day when the consumer will be in the market for something of that kind. In the music profession this can best be duplicated by acquiring a repertoire of numbers other than the generally played concert repertoire. By this

is not meant to neglect the classics, but rather that added to the standard literature of the respective instruments or voices should be added new works that will interest by reason of their originality. Watch new publications; there are often numbers which can so be used and you will gain a reputation for having interesting things to play or sing that your less progressive colleagues do not have.

Fads Turned to Good Advantage

Fads offer possibilities for advertising of much worth. Fads are stimulating, but they must not be depended upon for permanent growth. A fad is something which comes and goes like a spring shower—but has strong influence while it is here! It is often possible to "get in" on the rise of a fad wave and gain considerable

the expected increase of the current year and this should be divided so as to cover the year's publicity. A great many teachers make the mistake of spending their entire advertising money in September and the beginning of the teaching season; this is not wise. A reasonable sum should be kept for some mid-season publicity, and it is exceedingly wise to keep on hand a small sum ready against the time when there shall come one of those almost inexplicable "slumps" that seem to hit every business sooner or later. Every teacher has had experience with these temporary depression and they were never more numerous than by virtue of the laws of probability and chance, if by no others. At such times a little well thought out advertising will often result in enough new names being enrolled to bring the class up to usual or better than usual strength.

Uplike or Renewal Fund

Almost every well run business has provided for a fund for the upkeep of the plant, replacement of machinery, etc. Such a fund should be provided by every musician; a certain percentage of one's earnings should be set aside, each month (preferably deposited in a bank) to cover expenses for new equipment as they may arise. This percentage must, of course, vary with each individual, but may be roughly estimated at being from five to fifteen per cent.

The Piano

Almost every musician has a piano of some kind or other; practically every one needs a piano. Therefore, if it is not a good instrument it should be the purpose of its owner to replace it with a better one as soon as possible. If it is of good make, it will double its value in good condition for years, BUT—the fact must be faced that even the best pianos do not last for ever, and particularly is this true under hard professional usage.

The Typewriter

Every musician should have some sort of a typewriting machine—for correspondence, making out bills, statements, orders, etc.—a machine is a wonderful time saver—worth many times its initial cost. It is not necessary to begin with the most expensive model obtainable; a low-priced rebuilt machine of standard make may be first secured, and as finances permit a better one purchased on which the first may be traded in.

Foresight and Thrift

All material things appreciate with the passing of time, the rate of this depreciation varying with the original worth and the grade of workmanship, changes in style, kind of use to which subjected, etc. Therefore, it is only wisdom to set aside something each month against the day when replacement of your studio equipment will become necessary. It is fundamentally wrong to make no provision for these things, for there will inevitably come a day when, if this be not done, the hand will go into the pocket and return minus the where-withall, and when this happens one of two things will occur: either you will be hampered by a lack of some needed accessory, or you will go into debt—wherefrom, alas! so few musicians ever emerge.

And now to sum up: First achieve as great a degree of perfection as possible. Then create a demand for your product by personal and commercial advertising. And the occasional utilization of fads of the moment when such seem feasible. Lastly, apply thrift methods by the forming of an upkeep or replacement fund for the improving and retaining of your equipment at a high plane.

By tracing the various details of your profession with strict business-like methods you will—far from detracting from the artistic side—be enabled to devote your unnumbered attention to your work—secure in your knowledge that the machine is in fine running order; it is worth thinking over very carefully indeed.

Newspaper and Magazine Advertising

Advertising, in the literal sense also, should not be neglected; a certain sum should be apportioned for this purpose—the amount based on past years' business and

The Musical Setting

By James Frederick Rogers

Every painting makes a greater impression if properly framed. In like manner every musical performance is marred or heightened by the conditions under which it is given.

Firstly, the instruments used (always the best one can afford) must be in tune. This applies especially to the piano, which often is out of tune. Whether used for solos or for accompaniments it must be in tune. Many, even professional musicians, do not know (consciously) when a piano is in or out of tune, but they can take it for granted that unless the instrument has been tuned very recently it is not in perfect tune. Within a week or two after fires are started or after they are stopped a piano is sure to become rapidly discordant, on account of the changes brought about by the conditions in the atmosphere of the room. A squeaking pedal always detracts from the music issuing from the strings of a piano, yet how often in amateur performances "that squeak" is a most prominent feature.

In private houses perhaps nothing so detracts from the quality of the music as curtains, carpets and upholstered furniture. The very quality of the rugs makes a surprising difference in the sound, a thick, long-napped one drinking up and dulling tones little affected by a firm one with short threads. These sound-suckers should be removed, as there will be enough of "upholstering" on "Heil Dir im Siegerkranz," and the German "God save the King," and the German "Heil Dir im Siegerkranz," has furnished some curious speculations. Some claim that Dr. John Bull wrote it in the time of King James the First, others trace it back to an old now unknown opera and thence in its essential form to a Gregorian choral. The words for "Felicitation" were written by the Rev. S. F. Smith as an anthem for the Fourth of July celebration given by the children of Boston in 1832. The tune to the "Star Spangled Banner," words by Francis Scott Key was originally a drinking song called "To Anacreon in Heaven," composed in 1770 by John Stafford Smith.

No little amount of discussion has been made by Gullie enthusiasts in connection with the French National Hymn "La Marseillaise." It has never been doubted that it was created during the fierce strife of the terrible French Revolution by Rouget de Lisle, an officer quartered at Strasbourg. The mayor of the city in a speech to the soldiers deploring the fact that they had no patriotic song to sing when marching enthused Rouget de Lisle so much that he went to his lodgings and during the night of April 24th wrote the words and the music of this fiery and truly martial hymn which has immortalized his name. The original edition entitled "Chant de guerre pour l'Armée du Rhin, dédié au Maréchal Luckner" has a very amateurish coda in symphonic style which is now entirely forgotten.

Good Lighting Necessary

The lights are often an upsetting part of the setting of a recital, even in public halls. In private rooms there is no excuse for not shielding the audience against annoying glares which so annoy the eye as to distract from the absorption of sound by the singer's voice. The audience should be in darkness rather than in a blinding glare.

The performer for an average audience should be in full sight, for the people wish to see him, no matter how he behaves. They want to watch the pianist's fingers and to have a full view of the singer's gown. That gown should not be so far out of good taste as to distract from other attention. Simplicity should come first in the choice of wearing apparel of the musician. The actions of the performer, aside from those necessary to produce the notes, may add or detract as they seem natural or put on.

The program should be properly proportioned. A musical too long drawn out is sometimes remembered by those in attendance for nothing else than its length. It is seldom too brief.

Where the recital is arranged by someone else, especially in church entertainments, a musician who values his reputation is entitled to know something of the setting to which he is to be subjected. Church pianos are notoriously out of repair and out of tune, and it is the least that can be asked that this part of the affair be made good.



ROUGET DE LISLE SINGING LA MARSEILLAISE.

La Marseillaise

By Joseph George Jacobson

Tiz origin of many of the best known national songs and hymns is clouded in obscurity, as for example "Yankee Doodle" and "Hail Columbia," the words of the latter were written by J. Hopkinson in 1798. The history of the air of "America," which is also the English anthem "God save the King," and the German "Heil Dir im Siegerkranz," has furnished some curious speculations. Some claim that Dr. John Bull wrote it in the time of King James the First, others trace it back to an old now unknown opera and thence in its essential form to a Gregorian choral. The words for "Felicitation" were written by the Rev. S. F. Smith as an anthem for the Fourth of July celebration given by the children of Boston in 1832. The tune to the "Star Spangled Banner," words by Francis Scott Key was originally a drinking song called "To Anacreon in Heaven," composed in 1770 by John Stafford Smith.

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Animated Touch

By C. W. Shaeffer

MUSICIANS generally direct their attention to the mechanical manner of striking a key to acquire tone, touch and technique. Should we not also look to the characteristic of the mind needed to acquire a touch that may be animated? There seems to be a characteristic in our nature that, unless we exceed the expectation we are apt to be mechanical or indifferent. We may be satisfied if we get what we expect, or disappointed if we do not;

it was natural that the song became popular at once. On July 30th the soldiers entered Paris to the step of the march. It was then called "Chant des Marseillais" and finally "La Marseillaise." That the words by Rouget de Lisle are original cannot be disputed, but the tune is supposed to have been suggested to him by parts of an opera of "Raoul de Croux" by Nicholas Dalayrac which was performed in Paris during the winter of 1789. The concluding bars are said to have been taken wholesale from the opera in particular the declamatory modulations preceding the chorus "Aux armes, citoyens." The operatic quartet "marchons" followed by the chorus "c'est l'ennemi." As the opera was played three years before the Revolution and performed in Strasbourg, the residence of de Lisle it is very likely that he must have heard it. Granted that this is a fact it is not essentially hostile to a composer's originality by using old material. It is the new spirit breathed into old thought that counts and gives value to the work. All of our greatest are much indebted to the past and have borrowed from old musical store-houses a license which we willingly grant to genius. But a fiery passion and patriotic love must have smoldered in the soul of Rouget de Lisle to create this immortal musical poem and help along one of the mightiest political upheavals of the world, then and now.

Schumann has wonderfully introduced the tune in his "Two Grenadiers," in his Overture "Hermann and Dorothea" and in the "Faschingsschwank aus Wien." Many other composers have done the same.

yet we do not become enthusiastic unless we exceed the expectation. We no doubt surprise and exceed the expectation by the sudden spring of action. This is not only the character of the music and mechanical execution but, to a great extent, the sudden manner in which we strike a key that excites the emotion of the mind and surprises the audience.

Notes on Piano Playing to Teachers of Children

By Mark Hambourg

No matter how much talent a child displays, do not overtax its young brain with music.

Make a child all a child, and rejoice over every inclination to play games or to indulge in boyish mischief.

I work pretty nearly all day, but not all the time at the piano.

I do not think a man can interpret the works of the great composers unless he be possessed of broad intelligence, experience of life and knowledge of travel, and is familiar with the writings of the poets, philosophers and historians of ancient and modern times. Do not expect too much of children.

There is danger of an artist becoming lazy—which is fatal.

Art is not lazy. Do not let little pupils get lazy.

Let all young pianists engage in everything that will tend to cultivate emotion. * * * That is why one of the most important factors in the education of a pianist is to listen to the declamation of good actors.

A great artist never plays a piece twice running in the same way.

With some students the lack of expression is the stumbling block, and with others the lack of technique, according largely to the temperament of the student. At all events, the perfection of technique must come first, so that the mind can be free from the mechanical part to deal with the spiritual.

"Technic" is a much misunderstood word. If a pianist plays quickly and with a fair amount of distinctness, the general public exclaims, "What wonderful technique!" As a matter of fact that is dexterity and has little to do with real technic.

If a student can play scales, arpeggios, double thirds, sixths, octaves and chords in legato, staccato, half staccato, forte, piano, pianissimo, mezzo forte, fortissimo, crescendo, diminuendo—if he can do all this quickly, evenly, distinctly, he can claim to have the necessary technic with which to play the piano. I should advise, therefore, that the two morning hours (at different intervals, mark you) of practice should be devoted to technic.

The moment the muscles show signs of being overworked there ceases to be benefit from the practice.

The afternoon should be devoted to the study of expression and what is termed "the finished" rendering of the piece.

I should never advise a student to play a piece through from beginning to end till it is well learned.

A piece should be studied as poetry—idea for idea.

In the first days of serious practice it is best to begin with Bach.

Bach's passages are always short and definite, so that the student catches the meaning at once.

For testing your capacity for phrasing there is no composer like Schumann.

A year of preparation should be gone through before a piece is concluded in the program of a recital.

Of course it is as unparadise to play with notes as it would be for an actor to go on the stage with his lines in his hand and read his part.

LEARNING MUSIC IN THE MOST RAPID, THOROUGH AND SCIENTIFIC MANNER

Important Psychological Principles deduced from thousands of laboratory experiments made simple and practical for music students and music teachers :: :: ::

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THE ETUDE presents the following principles taken from the latest and best psychological authorities in such simple, understandable form that any student applying them to his work next season should learn more rapidly, more thoroughly, and more scientifically.

PRINCIPLE I.

Start to Study Immediately.

Experimenters have found that the average student in the study period or the lesson wastes about fifteen minutes of his time in "warming up." It has also been found that the habit of starting at once is one that can easily be developed and improved. Every student and every teacher should work for it so that the beginning of the study period is just as keen and spirited as the end. "Get going" right at the start.

PRINCIPLE II.

Study the Whole Rather Than the Part.

According to the best psychological authorities it is better to study your piece as a whole until you have a thorough understanding of it rather than taking it measure by measure and advancing in that way. This also has been proven to be the best method of memorizing. Although apparently the longest, it is the most thorough and the most serviceable.

PRINCIPLE III.

Never Study Any Faster Than You Understand.

It is a great mistake to make the "tempo of learning" faster than your power of comprehending. One of the reasons why the average student does not learn his pieces quickly is that he tries to work or force his fingers to go at a rate greatly in advance of his mental ability to grasp what he is really doing. Consequently, when you take up a new piece, force yourself to go over it very slowly a number of times until you understand everything about it.

PRINCIPLE IV.

Constant Testing is Necessary in All Study.

Do not go blindly ahead working without finding out whether you are getting anything out of your work. Stop every now and then to test yourself and see how much you can recall. In fact, the best study is that which is constantly interrupted with these tests.

PRINCIPLE V.

Master Whatever You Do.

Most students stop their study upon a piece or an exercise long before it has really been mastered. Even after you can play a piece well, keep on playing it for a long time and trying to improve it. This final treatment is most important. The same principle applies to the study of Harmony, History, etc. Don't merely learn things, master them.

PRINCIPLE VI.

Many Short Practice Periods Better Than One Long One.

Many music students practice far too long at one period. Better practice for a shorter time and then return to the subject. This has been found after many laboratory experiments to be the best general method of procedure.

PRINCIPLE VII.

The Value of Rest.

The mind works much after the manner of a muscle in that it becomes stronger after periods of rest. Therefore do not turn from one period of study upon one subject to another subject without a period of rest in between. This rest of five or ten minutes is just as valuable as the study itself—don't neglect it.

PRINCIPLE VIII.

Get the Right Mental Attitude.

Psychologists have found in their laboratories with delicate apparatus, that the strength of any individual is greatly increased under the force of an idea. That is, a man who is seized with a new and brilliant thought and is determined to work it out becomes physically stronger while under the power of that thought, much as a man under the power of anger often has physical strength vastly increased and is enabled to do things which under ordinary circumstances would be impossible to him. All study must be fired with some great, some genuine ambition.

A Plan to Increase Practice

By Olive Beatrice Lennox

ANY plan to increase the practice average in a class of children is worth knowing. This one is particularly well known, for it is simple, and has been tried and found successful.

A teacher divided a class of twenty children into two sides, making a cardboard chart, on which were the children's names, one side in blue and one in red. This was fixed on the wall. The chart covered a period of three months, with a space to mark the record for each week.

If, each week, a child did the assigned practice, the time being determined by the teacher according to the advancement of the pupil, every one not having to do the fearful hour, an honor name in blue was recorded at the lesson beside the name on the chart.

A chance to make up practice from one day to another was given, but not from one week to another, and no honor mark was given unless the lesson was taken.

The account was strictly kept, so that five minutes lacking would spoil the record.

The idea was to see which one of the two sides would have the most honor marks at the end of the three months; the winning side would be treated by the losers to some surprise, which in this case was a party, at which they furnished the refreshments.

If any child practiced more than the assigned time and it amounted to a half hour or more during the week a plus was added to the "H."

Not only was there rivalry between the two sides, but between the children of each side to see how much they could learn records of "H's" and to see how many could boast of one plus or more.

Many mothers called up to see what was being done to make their children practice all their time each day without being told, and children that usually "didn't have time" to do their work, found time in an amazing way, and did fine work.

It will surprise any teacher who tries this at the interest the children take in this chart, and the interest it brings to their work and therefore to their advancement.

May many other teachers try it with as splendid success.

Training Yourself to Remember Music

By Bernard Schwartz

PRACTICE SLOWLY ENOUGH NOT TO MAKE ANY MISTAKES. If you once strike a wrong key you establish a habit difficult to get rid of. Besides, you have to remember the wrong note and the right one, and which is which. And all this is unnecessary. THINK OF YOUR PIECE WHEN AWAY FROM THE PIANO. It is this habit of thinking, more than anything else, that fixes things in your memory. If you come to a passage you cannot remember, then take a look at the text immediately; do not allow yourself to guess, for fear of guessing wrongly, and thus burdening your memory needlessly by establishing new brain-paths.

How to Increase the Class

(Symposium continued from page 586)

Mary Wood Chase

THE season 1917-1918 will be fraught with opportunities of a new and remarkable kind for the feminine portion of the musical profession. As our gifted brothers are called upon to bear burdens for which by nature we are totally untrained, we in turn will be called upon to fill as far as we can the places which they leave vacant.

No one is so preeminently fitted by the laws of nature for the training of the young as the earnest and enthusiastic young woman. Endowed by nature with the love for children, your own enthusiasm finding quick response in the lively, imaginative child, brimming with an idealism only waiting to be released, all you need is to know your subject material thoroughly, and you will start out in all directions such an enthusiastic as the chain system! Through the stimulating presentation of your subject you need have no further care as to the ultimate upbuilding of your class.

Pause yet one moment. Read carefully the phrase, "All you need is to know your subject material thoroughly."

Do you know what this means? Does it mean that you understand how and when to present Notation, Scales, Chords, Hand Training, and all the ramifications of a long and difficult task?

How many of you really understand how to present these subjects to the child mind, to awaken first their interest and eager desire to learn, and then to teach them the art as their own language, so that they are sure to learn and to use as a natural means of expression as they use their mother tongue.

How many of you understand how to stimulate their natural ambition to do well, and to make ever-increasing progress? To guide their studies so that they will love the good, the true, the beautiful, and reject the false and artificial? To train their minds so that they may not only extract and make their own the essentials from their music study, but also apply these invaluable lessons to their other studies and experiences?

How many of you are using your opportunities to make your class an inspiring social center full of the uplift that may come through such studies as ours?

If you do not understand the child mind, the philosophy and science of education and its application to your special subject, and, above all, if you are not well prepared to give the latest and best thought in regard to the teaching of music, grades which will come within your possible following, then up and awaken, for now is the hour to prepare.

From this is the virgin who is caught napping in these days. In all spheres of life, the work side will be more in demand than ever before, and will have more opportunities.

More than that, she will be required to share the burden of her overworked brother, and you must lose no time in bringing yourself into the twentieth century of wonderful efficiency and wonderful accomplishment. Your Editor has asked me to outline in a space of about two hundred words how this may best be done. I can perhaps extract the essence, and give you in one word—Preparation! If you are not in the front rank of your profession, lose no time in getting into training with those who are, for the country needs you. You are to do your bit not only to minister to the unfortunate, but you are to bring all of your God-given talent to instill into the lives of the young and impressionable souls the joy and the redeeming influence of an art that the poor old world and suffering world will need a thousand fold during her epoch of regeneration.

If you are already in the front rank you will waste no time in reading my inefficient words, but will lend all your energies to increasing your value as an educator by overhauling your methods, taking an inventory of stock, discarding that which has been outdistanced, and reorganizing your forces on the latest lines of progress. This is no time for tradition. You have a brain, use it.

Gustave L. Becker

"Do not hide your light under a bushel!"
"It pays to be wise as a good thing!"
"Take time by the forelock!"
"Go to the ant, thou sluggard!"
"See thy seed upon good ground!"

Every student may "let his light shine" according to his own resources—whether by playing in public, by giving lectures or better yet, by writing articles for the papers on timely musical subjects, by gaining interest and cultivating a wide circle of friends—letting them all know that the teacher is not only a fine teacher, but that he himself is convinced that every student should be able to play in a delectable manner, compositions by the best masters.

If a teacher can simultaneously shine in various directions, so much the better.

In any large city or towns the achievements of a really capable teacher will be talked about and spread as soon enough.

In larger communities, where the population is like the estimate of the sand, it is quite a necessity for an ambitious teacher to add not only to his circle, but a proof at hand, he can convince the musical public at large of his superior ability, he will gain a much

SEPTEMBER 1917

BEFORE STARTING PLAY THE WHOLE PIECE OVER SO AS TO GET A GENERAL IDEA OF IT. The better you understand anything the easier it is to remember it. But how can you understand a section of a piece of music, unless you have an idea of what the whole sounds like?

SPREAD YOUR PRACTICE OVER AS LONG A PERIOD OF TIME AS POSSIBLE. What if you have an hour each day for ten days is far better than two hours each day for five days. This is because time is a most important factor in all mental work. The brain goes on changing and developing unceasingly, even while we are asleep.

USE SENSE-IMAGES OF ONE KIND. Do not memorize by ear at one time and by eye at another. It has been proved by psychologists that the senses interfere with one another. Since music is an aural art, it is wisest to use the sense of hearing. Listen to your playing, and make sure you hear your music when thinking of it.

DON'T MEMORIZE IN SECTIONS, unless the piece happens to be very long or in a style you are unfamiliar with. This is the Gluck's *Phigene in Aulis*, the long run; and it is only those who have never tried it who advise the contrary. When memorizing in sections each section is learnt as a separate piece. Later these fragments have to be welded into a whole; it is necessary for the mind to recapture itself and this entails a great deal of mental labor.

NEVER SIT DOWN TO PRACTICE WHEN TIRED, or otherwise indisposed: never before a meal or immediately after. See that your hands are warm and your head clear.

higher fee and a greater number of pupils. Yet, wherever a teacher may hold forth, he will have fewer pupils, if it is due to his inability to answer the questions that promised visit to the family with the talented children, or if in a number of other ways he neglects to take advantage, promptly of good opportunities that offer.

As to the "ant"—the active teacher, the one who works constantly towards further self-development, as well as to advance his pupils rapidly and thoroughly, will sooner attract a class than the indifferent or self-contented "sluggard."

As to the "sowing of seed"—if advertising is necessary, it should be done in an efficient and yet dignified manner, through the medium of such representative magazines as for an instance THE ETUDE. I can here testify that I have received more pupils, of the better grade, through my small monthly professional card in THE ETUDE than I can trace to any two or three other advertisements.

D. A. Clippinger

MUSIC teachers will do well at this time to study the psychology of business. Business is run on confidence, and confidence is faith in the ability of right business conditions. Destroy confidence, and you destroy business. How much money there is in the country, right business immediately begins to contract. The only thing that can cause hard times in this country is fear, and Plato defined fear as "The expectation of evil." Why should a musician be afraid of the coming season? To be afraid is to invite disaster. There is no human reason why there should be less musical activity the coming season than during the one just ended. On the contrary there are many reasons why it should be increased. There will be more money in circulation than ever before, and every factory will be running full time. Every one will be employed at good wages. All agricultural products will command better prices than before. With such conditions why should music study to his own undoing? Such an attitude is extremely shortsighted, and the one who maintains it is the one who will suffer. Here the psychology of the matter appears again. One must be in the attitude of expecting failure. The musician who begins the season expecting little to do will have little to do. It is clear enough that to see that music means to the musician the needs of humanity and therefore is a necessary study that no valid reason visible or invisible interruption; and then have enough common sense in his judgment to plan for a busy season, he will have it.



Famous Arrangements of Musical Works

By EDWIN HUGHES

Mr. Hughes has discussed other notable musical arrangements in THE ETUDE for March 1916 and June 1916

When Wagner Arranged Donizetti

WAGNER was the forced arranger of shallow Halévy and Donizetti opera scores for piano during the years of poverty in Paris, and these arrangements have about as much to do with artistic work as the average work of compressing opera scores for that musical slavey of all work, the piano. Where he took a hand at the orchestral arrangement, however, as in the case of the overture to Gluck's *Phigene in Aulis*, of portions of Mozart's *Don Juan* and of Palestrina's *Stabat Mater*, Wagner is the serious arranger whose say in the matter is of important artistic significance. His addition of the horns at a weak point in the score of the Scherzo to Beethoven's Ninth Symphony was forthwith adopted by practically all conductors, and is now used wherever the work is given. Wagner himself had Liszt, Brassin and others of his arrangers to thank for a great deal of the steady growth of his popularity during the years of propaganda, for there is no doubt that such brilliant and effective piano transcriptions of portions of his operas did much to further the new cause. As one of Wagner's occasional pieces appears on the English national song, *Rule Britannia*.

The epoch-making Liszt arrangements were discussed by the writer in a separate article in THE ETUDE of March, 1916.

Coming now to post-Lisztian composers, we find that, like their predecessors, practically all of them have made themselves guilty of the stigma of the musical puritan in regard to making arrangements.

Not to be outdone by Brahms, Tchaikovsky also attempted to make the pianist's path more thorny by a left-hand arrangement of the *Perpetuum Mobile* of Weber. Rubinstein's overture to *Tannhäuser* will furnish a fine example of the same kind of thing.

His vocal quartet, *Night*, is based on the fourth Fantasia of Mozart, and his third piano concerto is a rearrangement of material from a symphony of his own, composed in 1892 but destroyed before completion. Among Hugo Wolf's works we find a number of arrangements. Twenty of the piano accompaniments were set by the composer for orchestra, and of one of the *Miracle songs*, *Der Feuerreiter*, there is a complete rearrangement for chorus and full orchestra.

The orchestral music in *Ilse's First and Second* exists also as a two-hand piano arrangement, of which several of the single numbers are from Wolf's own hand. The one completed movement of the dainty *Italian Serenade* is given in two arrangements, for orchestra and for piano. It is difficult to say which means of expression is the happier choice. In hearing the quartet arrangement from a first-class organization the piece sounds a trifle heavy when done by an orchestra, particularly if there are not extremely capable artists for the solo instruments and an impeccable string band. On the other hand, the orchestral score brings an irresistible play of color which is lacking in the quartet arrangement. And so, as with all arrangements of striking artistic worth, the transcription justifies itself in the end quite as fully as the original.

Henselt's Arrangements

Henselt imagined that Raff's *Filse* would do better for a little touching up, and Raff himself was, of course, an industrious maker of paraphrases, whose artistic work, however, along with that of Rubinstein's *Pavane Op. 45*, the other arrangements are nearly all of original works. Portions of *Pelléas et Mélisande* appear set for solo piano and for two players at one or two pianos. The *Pelle Suite*, originally for four hands at one piano, is arranged for two players at separate instruments. The delicate *Andante* from the string quartet is transcribed for piano solo, and the whole work for piano duet. Of the two *Dances*, originally for harp and orchestra, there are several different settings, and there is a *Marche Ecossaise* on a popular theme for piano duet.

Berlioz's orchestral arrangement of Weber's *Invitation* has hardly been outlived by the more recent setting of Velgarnier. In his *Passé*, Berlioz takes the score with him on a trip to Hungary, in complete disregard of Goethe's wishes in the matter and for the deliberately admitted purpose of shamelessly introducing a most gorgeously orchestrated version of *Rob Roy* as one of the numbers. Berlioz, after the manner of Bach, was accustomed to use portions of former, often unsuccessful, compositions in constructing later works, rearranging them to fit into their new surroundings. Thus the theme of the *Marche Ecossaise* (1835-37), the Harold theme in *Harold in Italy* had already appeared for cor anglais in the *Rob Roy*

second piano part to his own studies and to those of Cramer. He was particularly fond of dressing Weber up in his new costumes, making a relish of that composer's *Polacca* in *E* and the *Invitation to the Dance*, arranging various song numbers from the operas, as well as the three popular opera overtures, for piano solo, and conjuring a two-piano piece out of the *Clarinet Sonata*. Besides, Henselt has a two-handed arrangement of Beethoven's *Coriolanus Overture* to his credit.

Many of Grieg's best-known melodies are transcriptions of Scandinavian dances and some of his mightiest musical efforts, the *Olympus-storming Ballade* in *G minor* for piano, is a set of variations on the arrangement of a Norwegian theme. Also Grieg is the author of various more or less tasteful transcriptions of his own songs.

Max Regner was a busy arranger during his younger days. In addition to disarranging several of Chopin's compositions and labeling them studies, he is responsible for an impossible four-hand transcription of Hugo Wolf's *Italian Serenade* and arrangements for piano of various other Wolf and Richard Strauss compositions.

Turning southward to France we find in Saint-Saëns one of the most prolific of modern arrangers. From the church cantatas and the violin sonatas of Bach he has transcribed twelve numbers for piano and has a place in the repertoire of most living pianists. *Coprice* on the ballet music from Gluck's *Alicia* finds its original in the repertoire of most living pianists.

Other transcriptions of Saint-Saëns from classic originals are those of a minuet from Gluck's *Orpheus*, three movements from the Beethoven string quartets and the *Chorus of Daphnion* from the same composer. His music to Liszt's effect, the *Olympus-storming Ballade* in *G minor* for piano, is a set of variations on the Mendelssohn's *Midsummer Night's Dream* music, and his *Opus 2* is a resurrection as piano solo of part of a long-forgotten symphony by that tormenter of young pianists, J. B. Cramer. Of his own works Saint-Saëns made numerous transcriptions and rearrangements, *à la Liszt*. The above-mentioned list of works does not at all exhaust Saint-Saëns' activities as a transcriber.

Debussy Arrangements

Following in the footsteps, in this matter at any rate, of his elder compatriot, Debussy has already given us several arrangements, beginning with a transcription for two hands of one of Schumann's piano duets, *Op. 8*. The other arrangements are nearly all of original works. Portions of *Pelléas et Mélisande* appear set for solo piano and for two players at one or two pianos. The *Pelle Suite*, originally for four hands at one piano, is arranged for two players at separate instruments. The delicate *Andante* from the string quartet is transcribed for piano solo, and the whole work for piano duet. Of the two *Dances*, originally for harp and orchestra, there are several different settings, and there is a *Marche Ecossaise* on a popular theme for piano duet.

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Overture, and the *Idée fixe* of the *Symphonie fantastique* was a youthful theme that had first appeared in *Hermione* (1828).

The delightful melody which Gounod so cleverly hung on the harmonious figuration of the first prelude from the *Well-Tempered Clavier* would excite the ire of Bach purists, but it is reasonably certain that for many generations to come singers of the *Ave Maria* will continue to regard this as one of the most beautiful of all its settings.

Among the pianists, Leschetizky has left us an arrangement for the left hand of the Sextet from Donizetti's *Lucia*, written during his younger days, along with some other left-hand pieces, at a time when his right arm was crippled for a month or so as the result of a wound received in a saber duel. Following, for example, Count Zichy, the one-armed Hungarian pianist, made a left-hand transcription of the Bach Violin Chaconne, as well as many other arrangements for one hand alone.

Joseffy has transcribed a Bach gavotte for the left hand alone, not to mention his various transcriptions for two hands from the works of classical composers, and Godowsky has written the technically most difficult of all one-hand pieces for the piano, in his arrangements of several of the Chopin études for the left hand.

Rare Chopin Arrangements

Modern piano virtuosi in general are notorious anywhere as incorrigible arrangers. Chopin's études, though stupendous in their technical demands, have been mentioned, there are numerous other transcriptions of these studies by the same pianist, forwards, backwards, upside-down and inside-out, although so far there has been no arrangement of a Chopin study to be played with any originality on the head. These Chopin-Godowsky arrangements are rare finger-breakers, most of them, although they possess a high degree of interest only for those who are fond of witnessing or performing tricks of jugglery on the ivories. The *Rejuvenation* of Godowsky, arrangements of pieces by ancient composers, some of them long ago forgotten by all save the antiquarian, are, on the contrary, of interest even to the musician. They are examples of ingenious virtuoso workmanship, and are deserving of consideration by serious pianists, if for no other reason than that they offer charming re-discussions of forgotten musical ideas, in a manner more agreeable and palatable to the modern taste. Some of them are veritable gems of clever contrapuntal figuration, and are at the same time tantamount to a degree that would do justice to even a Tausig.

Godowsky's arrangements of the Strauss waltzes are stupendous virtuoso achievements, as are those of Rosenhall. Since the time when Tausig appeared with his inimitable Strauss variations, many virtuosi have found in these vicious waltz melodies from the Danube an unequalled source of inspiration for brilliant piano paraphrases. Besides the transcriptions by the two eminent virtuosi just mentioned, we find Strauss arrangements by Sauer, Grünfeld, Schiut, Schulz-Evler and others, which have even threatened to drive the Liszt Rhapsodie from the boards as concluding number for the conventional recital program. As long as Bilow's proposal to use the Strauss waltzes on serious symphony programs has not been followed by conductors, we may be happy for the opportunity of having the wealth of fresh melodic inspiration and the sparkling rhythmic wit of these compositions kept before us through a number of clever keyboard transcriptions.

Virtuosos of the bow have not been behind their pianistic colleagues in the matter of arrangements. Thus we find Kreisler and Burmeister resurrecting a number of delightful old melodies which had lain musty and unused for a century or two, some of them,

Practicing with Closed Eyes

By Fern Magnusson Blanco

Every pianist should occasionally practice with closed eyes. This lessens eyestrain, strengthens the memory, necessitates careful listening, induces thoughtful self-criticism, promotes concentration and develops musical understanding and power of interpretation. Mr. Paley is said to be able to play his entire repertoire with his eyes shut.

Emerson, in his "Self-Reliance," asserts that note-books impair the memory of a civilized man. Though a notebook is an excellent thing, it may, with wrong use, relieve its owner too much from the necessity of remembering. In the same way, a fluent reader of music can grow to so depend on the printed page that his power of playing from memory wastes through disuse.

If you are eye-mindful and memorize with difficulty, try playing one of your committed pieces with closed eyes. Inability to do this indicates that through association of ideas, you have aided your memory by watching something (probably the keyboard) and that, though the printed page is no longer a necessity, you have not yet thoroughly memorized the selection. Under the stress of playing from memory before an audience, a strange keyboard or any unusual sight or occurrence may confuse a pianist who has not trained his memory to act independently of every visual sensation. But even an inexperienced or excitable player is apt to remember a piece under all conditions if he can play it at home with closed eyes. The successful pianist must criticize his own playing with discrimination, and this requires careful listening.

If, with closed eyes, we accomplish a task which we usually do with our eyes open, we experience desirable psychological results. Any mental faculty not generally given sufficient exercise, may be impelled to increased activity. The representative powers especially are aided. Every mental process occurs in a different manner during intervals when the brain receives no message from the eye, which, in most of us, is the most highly developed and most constantly used of the sensory organs. At times when channels of communication between eye and brain are dark and empty we must sense external things entirely, through other paths of conduction, and thus many nerve and brain cells seldom used are forced into action.

Persons who do not enjoy the sense of sight frequently astonish us by the wonderful alertness of their other senses and the unusual acuteness of certain of their mental powers. Blind musicians are usually very capable and many of them have become remarkably distinguished in their profession. With closed eyelids, we see nothing either to prop the memory or to distract the attention, so the privilege of perfect concentration should be ours.

Making the Metronome Help

By Viva Harrison

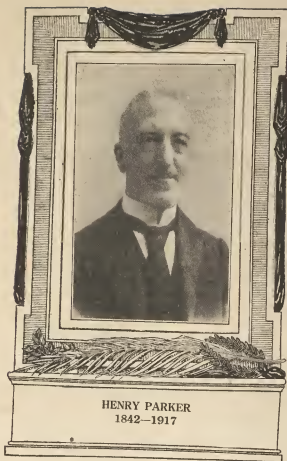
MAELZL, the reputed inventor of the metronome, says, "One must not only learn to count while playing, but must make the playing fit the counting."

The metronome is used chiefly to correct any error in rhythms, such as groups of three, seven and nine notes, and in obtaining velocity; however, it should be abandoned as soon as the pulsations have been thoroughly felt in the mind, and counting, which is more human, used instead.

The rate of speed of any composition is designated at the beginning of the piece by the marks of the metronome, such as, $\text{♩} = 80$, $\text{♩} = 108$.

If you practice in a slow tempo, gradually increasing until it is beyond the tempo in which the piece is written, you will find your fingers will feel at home in the given tempo. Some pupils find difficulty in using a metronome. The reason is because they do not feel the pulsations of the rhythm in the mind before attempting to play. I have heard so many of them say, "The metronome makes one a machine, and takes the natural expression out of your music," although the metronome is really not intended to aid in interpretation and expression. It merely enables you to play with correct speed, and improve the dexterity and mechanical skill of your fingers.

Always keep within the bounds of your tempo throughout the piece. Focal work, cadenzas and arpeggios the metronome is especially beneficial. "How to Use the Metronome," by Clarence Hamilton, is a little booklet which all students should possess.

HENRY PARKER
1842-1917

Henry Parker

It is with sincere regret that we are compelled to announce the death on March 6, 1917 of Mr. Henry Parker. Mr. Parker was ever a warm friend of THE ETUDE and of the publishers of THE ETUDE, and his loss will be keenly felt.

Henry Parker was born in London, August 4, 1842, and as is the case with so many English musicians, he received his first musical training in choir work, having become a member of the famous choir of the Church of All Saints, Margaret Street, at the age of nine. Mr. Parker was perhaps best known by his numerous successful songs, but in reality he was an exceedingly well equipped musician of all round attainments. In addition to the voice he studied violin and organ, and became so proficient upon the violin as to be able to obtain professional work as an orchestral player even in so important a position as the Covent Garden Opera Orchestra. In organ playing he was a pupil of the celebrated Doctor Hopkins, Organist of the Historical Temple Church.

In addition to his studies at home, Mr. Parker entered the Leipzig Conservatory and specialized in piano and harmony under such teachers as Plaidy, Moscheles, and Richter. He studied vocal music under Jule Lefort, Caravaglia, and Wallworth. For a number of years Mr. Parker was musical critic for the publishing house of J. B. Cramer and Company, London. His final position was that of professor of singing at the Guild Hall School of Music, London. As Mr. Parker himself once said, "It would be difficult to say what I have not done in connection with music, from arranging polkas to conducting Mozart's 'Requiem.'"

Among Mr. Parker's many songs which have become popular, in addition to the widely known "Jerusalem," we may mention "A Gypsy Maiden," "Pilgrims of the Night," "Crown Him Lord of All," "Rowing," "Snow," "Hark to the Mandolin," "What the Nightingale Sang." There are many others. A number of Mr. Parker's violin compositions have also become very popular, as with some of his piano solos. Mr. Parker was one of those who insisted upon melody as the first requisite of a successful piece of music, and he held to this attitude consistently throughout his career. In Mr. Parker's own words: "Any success I have had as a composer I attribute, first, to having been associated with the best singers, second, not writing too much, who has assisted me with sensible words and valuable hints."

Simplifying Scale Technique

By Charles J. Stern

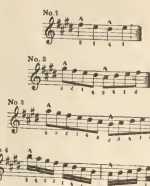
"I wish I could play that passage as fast and as brilliantly as he did."

What student has not had thoughts such as the above? Playing scales is one of the most important subjects of piano technique. Thoroughness in their practice can not be too strongly recommended. The following exercises are the result of practical experience and any student practicing them faithfully will soon notice a marked improvement in his scale playing. Let us take the scale of E. Right hand. Place the fingers 1, 2, 3, 4, 5 on A, B, C, D, E, respectively. Press all keys down. Raise the thumb and strike A, quickly and firmly, while still holding the remaining keys down. (A quick action of the striking finger is very important.) Count four, slowly. Repeat the same action four times. Do likewise with the other four fingers, progressing up to E and back down to A.

Next place the fingers 2, 3, 4, 1 on B, C, D, E, in the order named. Press down as before. The thumb being on E is now under the hand. Repeat the former action of striking each key four times.

Still holding down B, C, D, E with the 2d, 3d and 4th fingers, bring the thumb out and strike A, quickly passing it under the hand and perched over E. Count four, slowly. Strike E and immediately bring the thumb back to its former position over A. Repeat eight times.

Next play the exercise marked No. 1, firmly accenting the extreme notes, F, D, counting one to each note. Repeat four times. Play exercises 2, 3, 4 in the same manner, always accenting the extreme notes. Placing the fingers 2, 3, 1 on F, G, A, practice through the same series of exercises.



The left hand is to be practiced in the same way, starting by placing the fingers 5, 4, 3, 2, 1 on E, F, G, A, B. The scale can now be played with both hands together, using the rhythms of 2, 3, 4, 5, 6 and 7 notes to a count and always accenting the first note of each rhythmic group. Use a *crescendo* in ascending the scale and a *decrescendo* in descending the scale.

Also reverse the order of the *crescendo* and *decrescendo*. Always have a relaxed feeling of the muscles, never tense. If persevered in, these exercises are sure to reward the student for the time spent in practicing them.

Exercises and Exercises

By Nell Niplag

RATHER unusual and amusing was my experience with twelve-year-old Lena. Her playing had always sounded very musical. Her singing tone, rhythm and phrasing made even her five-finger exercises sound like merry little tunes, making the listener wish he might play the same musical. Her smiling enthusiasm was her teacher's inspiration. But alas! there came a day when difference, which caused me some anxiety, as its cause, was an entire mystery. After several weeks had gone by, she at last made good to ask: "Do you never give your pupils exercises?" The child, then on our street take of Miss — and she says if you don't have lots of exercises you will never know how to play just right! Teacher was nearly heart-broken, as her beautiful playing of Czerny was a marvel to him, but a happy thought strikes him and goes to the piano he is a Czerny etude in the same heavy, clumsy sort of a way that some beginners do. Lena's eyes beamed: she had found the goal at last. Exercises, just like her neighbors. Never again could they accuse her of not taking exercises!

THE BATTLE CRY OF FREEDOM

LUDWIG RENK
Op. 1, No. 6

One of the distinctively American national tunes, now sung and played the world over, in a brilliant but not difficult arrangement. Grade III.

Marziale M. M. $\text{♩} = 108$

pp *poco* *a* *poco* *cres* *cen* *do*

Moderato

rit *mf*

brillante

Quasi trombi *ff*

allarg. *molto rit.*

SPRING SONG

Arr. by A.Sartorio

F. MENDELSSOHN

An excellent arrangement of this famous classic, bringing it within reach of small hands, and in an easier key than the original. Grade 2 $\frac{1}{2}$

Allegretto grazioso M M $\text{♩} = 72$

Allegretto grazioso M.M. 4=72

p

Ped. simile

f dim.

cresc.

p

f

dim

f

p

dolce

cresc.

pp

f

cresc.

SEPTEMBRE 1971

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DANCE OF THE GNOMES
FREDERICK M. ...

FREDERICK A. WILLIAMS, Op. 95, No. 3

A characteristic easy teaching piece, unique from the fact that it remains throughout in the key of A minor. Grade 2½

INTRO.

Allegretto M.M. $\text{♩} = 72$

Allegretto M.M. = 72

dolce

mf

p *a tempo* *poco rit.*

cresc. *Fino* *p*

mf *D.C.*

WOODLAND MUSINGS

HANS SCHICK

A graceful drawing-room piece, suggestive of the woods in summertime. Grade III½

Andante con moto M. M. ♩ = 72

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THE BUGLE CORPS MARCH

R. S. MORRISON

A lively little military march, with bugle-call effect. Play in double time, with martial swing. Grade II½

Allegro M. M. ♩ = 126

TRIO

From here go back to ♯ and play to A then play Trio.

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DANCE OF THE KEWPIES

A rollicking duet number, arranged by the composer from the original piano solo. Play in a light and fantastic manner, Grade III.
E. L. ASHFORD

Allegro con grazia M.M. ♩ = 104

SECONDO

mp f mf f
pp cresc. f p pp cresc. f dim. p -cresc.
f dim.
f Fine pp mf poco cresc.
f cresc. dim.
f
Meno mosso
mf sostenuto
f mp poco rit.

DANCE OF THE KEWPIES

E. L. ASHFORD

PRIMO

Allegro con grazia M.M. ♩ = 104

mp giocoso f mf f
pp cresc. f dim. p pp cresc. f dim. p -cresc.
f dim. mp f mf
f Fine f mf dim. poco cresc.
f ben marcato cresc.
dim. mp f mf
Meno mosso p
mf poco rit. D.C.

MATUSHKA

In the style of the popular Polish Dance. Play in a fiery and impetuous manner, with sturdy accentuation and strong dynamic contrasts.
Grade III. HEINRICH ENGEL

Tempo di Mazurka M.M. ♩ = 144

Secondo

TRIO

p dolce

cresc.

f

ff

Fine of Trio

D.C.

f

p

pp

*D.C. Trio **

* From here go back to Fine of Trio, then go back to beginning and play to Fine.
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MATUSHKA

HEINRICH ENGEL.

Tempo di Mazurka M.M. ♩ = 144

Primo

TRIO

p dolce

cresc.

f

ff

ff

Fine of Trio

D.C.

f

p

pp

*D.C. Trio **

* From here go back to Fine of Trio, then go back to beginning and play to Fine.

SOUVENIR DE SORRENTO

HAYDN-MELLOR

TARANTELLE

A fiery 3/8 movement, reminding one of certain numbers by Heller yet with a distinctive character of its own. Good finger work. Grade III.

Allegro risoluto M.M. ♩ = 144

f

Allegro moderato

mf

Fine

TRIO

p dolce

f marcato

Fine of Trio (D.S.)

*D.C. Trio **

* From here go back to Trio and play to Fine of Trio; then go back to ♯ and play to Fine.

DIRGE

A beautiful chord study in E minor, one of the most plaintive of all keys. Modern in harmony without being extreme, Grade III.

ALFRED PRICE QUINN

Andante lamentoso M.M. ♩ = 66

pp legato

mf

Ped. simile

ppp

rall. a tempo

SCHERZO

A valuable semi-classic or teaching piece in canonic form, the left hand imitating the right at a distance of two measures. Grade IV.

THEOD. KULLAK

Allegro vivace M.M. $\text{♩} = 76$

glozoso

f *p* *mf* *f* *p* *mf* *f* *p*

Last time to Coda

p *mf* *cresc.* *f* *p* *mf* *p* *f*

CODA

VALE L'ARPEGGIO

HERM. M. HAHN, Op. 32

A brilliant movement in the modern French manner, affording valuable as well as entertaining practice in certain forms of *arpeggio* work.
Grade V. Moderato M.M. ♩ = 126

p *mf* *mf* *rit.* *poco accel.* *rit.* *ff* *Fine* *ff* *dim.* *cresc.* *dim. e rit.* *ff a tempo* *cresc.* *ff* *f* *D.C.**

TRIO

mf *espressivo* *cresc.* *rit.* *cresc.* *D.C.*

SUNDAY MORN

An effective descriptive number, suggesting the chiming of distant bells and the softroll of the Organ, Grade III.

W. M. FELTON

Slowly and well sustained M.M. ♩ = 72

BOHEMIA
MARCH

GEO. SCHLEIFFARTH

A forceful march movement with a splendid military swing. Make the piano sound like an orchestra. Grade 3½

INTRO

Tempo di Marcia M.M. ♩ = 120

ADORATION

An exceedingly effective soft voluntary, suitable to be used as a prelude, an offertory, or for communion. A tasteful registration may be had in an organ of any size.

Largo M.M. ♩ = 68

GEO. NOYES ROCKWELL

sostenuto

Manual *mp* Sw. closed *cresc.* *dim.*

Pedal Registration suggests not arbitrary. Soft Bourdon to Sw.

accel. *rall.* *a tempo* *cresc.* *dim.*

mf

Recit. *mf* *Swell* *Soft 8 ft. uncoupled* *Sw.* *Soft 16 ft. to Gt.*

cresc.

cresc.

cresc.

dim. *Sw. closed* *c. esc.*

dim. *rall.* *a tempo*

cresc. *close Sw.* *mf*

Gradually open Sw. *Sw. Vox. Humana & Tremolo*

Sw. to Sw. (both hands) *rall.* *Gt. to Sw. off*

Chime/or Bourdon & 2 ft. *rall.*

FAIR KILLARNEY ACROSS THE SEA

An Irish love song, in popular style, well written and easy to sing.

Words and Music by
WALTER ROLFE

Andante con moto

mf

1. I - rish maid-ens there are plen - ty
2. I can ne'er for - get the day I

Far a - cross the sea, But out of ten or twen - ty There's on - ly one for me; Her
left her all a - lone; She clung to me and told me Her heart was all mine own; And

eyes are bright - er than ten thou - sand Stars that ev - er shone. And ve - ry soon I'm go - ing back To
tho' I'm well a - ware That on - ly just a year has passed - It seems a ve - ry life - time. And my

rall. e. dim. mp *atempo* *cresc. mf*

claim her for my own. 1 In Kil - lar - ney, Fair Kil - lar - ney, Dwells the sweet - est girl I know; And I
heart is beat - ing fast. 2 For Kil - lar - ney, in Kil - lar - ney,

rall. e. dim. mp *atempo* *cresc. mf*

miss her smile and blar - ney, Shure 'tis there I'm bound to go: For 'twas in the land of sham - rock That she

mf *f* *mp* *p* *1st time* *Last time*

gave her heart to me, And I'm sigh - in', Yes, just dy - in' For Kil - lar - ney a - cross the sea.

mf *mp* *p* *rall. e. dim.* *pp*

I RISE FROM DREAMS OF THEE

WARD-STEPHENS

PERCY BYSSHE SHELLEY

A fine and original setting of Shelley's beautiful verses. The broad melodic phrases are just right for the voice and the interesting syncopated accompaniment forms a fitting background.

Moderato con moto

1. I rise from dreams of Thee In the first sweet sleep of night. When the
2. The wan - d'ring airs they faint On the dark, the si - lent stream. The

winds are breath - ing low and the stars are shin - ing bright! I rise from dreams of
cham - pak o - d'ors fade, like - like sweet thoughts in a dream. The night - in - gale's com -

poco rall.

thee and a spir - it in my heart has led me who knows how to thy cham - ber win - dow
plaint it dies up - on her feet as I must on - thine, be lov - ed as thou

1 sweet. art. 0 lift me from the grass, I die, I faint, I fall! Let thy
2

love in kis - ses rain On my lips and eye - lids pale. My cheek is cold and white a - las! My

heart beats loud and fast. Oh, press it close to thine a - gain, Where it will break at last.

mf *f* *mp* *p* *1st time* *Last time*

mf *mp* *p* *rall. e. dim.* *pp*

Dedicated to Clarence G. Loth
ABIDE WITH ME

L. LESLIE LOTH

A new and very satisfactory setting of the familiar hymn text. Decidedly out of the ordinary.

Moderato espressivo

mf *espressivo*
1. A-bide with me, fast
2. I need Thy pres-ence

mp *rit.* *mp*

falls the e-ven-tide; The dark-ness deep-ens: Lord, with me a-bide! When oth-er help-ers
ev-ry passing hour, What but Thy grace can fol-low? Who like Thy-self my

dim. *animato*

fail, and com-forts flee, Help of the help-less, O a-bide with me. Swift to its close ebbs
guide and stay can be? Through clouds and sun-shine, O a-bide with me. I fear no foe, with

dim. *sempre f*

out life's lit-tle day. Earth's joys grow dim, its glories pass a-way; Change and de-cay in all around I see;
Thee at hand to bless: Ills have no weight, and tears no bit-ter-ness; Where is death's sting? Where's grave's victory?

sempre f

con passione *mp* *Piu mosso e agitato*

O Thou who changest not a-bide with me! a-bide with me. Re-veal Thyself be-fore my closing eyes;
I triumph still, if Thou a

dim. e rit. *mp*

cresc. e accel.

f *p* *cresc.*

Shine through the gloom, and point me to the skies; Heaven's morning breaks, and earth's vain shadow flee; In life, in death,

cresc. e accel. *rit.* *a tempo*

In life, in death, O Lord a-bide, a-bide with me!

rit. deliberato *fff* *fff sempre* *senza rit.*

To Miss Anna Hedrick

HARLEQUIN

WILLIAM E. HAESCHER

A grotesque characteristic number, full of humor and originality. The violin part, although not difficult, is calculated to display various qualities of the instrument to good advantage, and the harmonies of the accompaniment are modern, without being extreme.

Allegretto M.M. = 136

Violin *mf*

Piano *p* *mf*

on point

cresc. *mf*

last time only *ff* *Fine*

By Philip Gordon

WHAT usually happens when we play a crescendo passage, stretching over four or five measures? By the time we get to the climax we have increased the force of tone so much that a climax is impossible. Most of the time there is an actual falling off in power at the supreme moment.

The trouble is generally that the player lights all his powder and fires all his guns at once. It is a case of letting the future take care of itself. The thing to do is, first of all, to keep the quality of tone through the passage preceding the crescendo and up to about one-fourth of the way along the crescendo as nearly as possible *medium* in strength. Then the forte at the climax will sound the more forceful by contrast with what has preceded. And in the second place it is wise to look ahead and see how great the distance is from the beginning of the rise to the climax, so that the rise may be properly graded and the player's am-

munition may not be exhausted. And when the climax is reached, do not pound out the forte passage with all your might. It should be a maximum with the player aware of *letting the audience feel that he is at the end of his resources*, that he has no power beyond the immediately present situation. As Lessing sagely warned the artist, avoid the maximum, do not lead the imagination to a point where it must stand still. Be careful to suggest that there are still some of the seven calibres to be looked through. Musical activity requires *free* and unconstrained activity of the performer and of the listener. Neither must ever feel that he is powerless to transcend the present moment. But the player cannot be notably efficient unless he selects from and uses economically his vast fund of suggestive power. For selection and economy are not merely the mark of the artist, but of the highest type of living and enjoying.

Tunes and Tears

By Francesco Berger

He must indeed be an exceptionally unmusical person who has not, at some time, been moved to tears by a particular melody. Even professional musicians (a hardened race!) have their moments when a certain tune affects them to a degree quite out of proportion to its strictly musical importance—it sinks more deeply into their nature than other tunes, vibrates a cord which responds to no other. Mostly it is the simplest that does this. It is not the complex five-part fugue, nor the learned eight-part chorus, nor the gorgeously colored symphony, that holds the undelimited, uncontrollable "something" which brings a lump into the throat, if not actual tears into the eyes. And, by one of Nature's odd freaks, the tune that sways one man in this way, may leave another quite unmoved; the other man probably has his own opium-pipe, which is not this one's.

Sometimes this painfully pleasant and pleasantly painful sensation arises from association with a person, a time, or incident. Something happened, perhaps years ago, which has been indelibly engraved on the tablets of memory, where it has remained unheeded, but not erased, ever since. But, at the sound of this particular strain, the whole circumstance leaps out of the mists of the past, and we re-live it over again, in all its original poignancy of pain, or ecstasy of pleasure.

It is not always a complete tune that has this power; under certain conditions and at certain times, single sounds, and even some scents have it too. A distant peal of church-bells, in the open, makes some people feel sad, and shrill railway-whistles, in the dead of night, do so to others. Personally I am deeply moved by the intoning of the priest in the Roman Catholic service, as also by the drone-sound which reaches me from the open church-door as I pass, not far from it, on a Sunday summer evening, at too great a distance to distinguish the tune. The feeling that comes over me is quite apart from a religious one. It has nothing to do with the sacredness of what is going on; it is caused solely by the quality of sound.

The smell of a powerful disinfectant may recall the sick-bed or premature death of a beloved person, while the scent of burning weeds which they encounter in an autumn ramble in the country depresses others. Some are

similarly affected by the odor of ozone which, at low tide, rises from the seaweed-strewn shore, and I have known a lady whom the scent of violets caused to weep. Doctors tell us that these and similar manifestations are nothing more than indications of "highly strung nervous temperament." This is merely stating, in other words, that those who experience them are gifted with highly sensitive natures. Well, be it so. We artists prefer to feel to the full the alternating alternation of pain and pleasure which our daily life supplies, than to live the life of a fish, who has but one instinct: the instinct to devour every smaller fish.

The Highest Tribute to Music

The highest tribute which music can exact is: tears. And those who have never paid her this have never experienced the depths and heights of emotion which she, and she *alone*, can evoke. They have never tasted the potent draft of which she only holds the recipe—the draft which she reserves for those elect devotees who seek her with open ears with active brains, with impressionable souls.

But it is not the hearer only who can be thus moved to tears. The performer, too, if he be a true artist, feels the spell of what he is performing, and yields himself a willing captive to the power of his art. Great singers, after a big *aria*, have been known to stagger off the stage in a state of complete collapse; great soloists have almost stumbled from the platform after an unusually fine performance; and even enthusiastic conductors have, after a splendid reading, dropped into the first available chair, quite spent, and requiring a few whiffs of the restorative cigarette before recovering. And these are not the results of mere physical exhaustion; they are the outcome of the mental effort put forth in identifying one's self so completely with the music.

And this is as true of the actor as it is true of the musician, and has ever been so. "What is Hecuba to him, or he to Hecuba?" that he should shed actual tears when merely playing his part? And was not he a true artist who, having to act Othello, blackened his entire body for the occasion—*from the London Monthly Musical Record*.

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Department for Singers

Breathing-Gymnastics and Singing

By Dr. Herbert Sanders

THERE is a diversity of opinion in the ranks of the vocal profession to-day as to the value of breathing-gymnastics. Some assert that breathing is best practiced in the act of singing and others that singing should not be begun until the pupil has been through a course of breathing exercises pure and simple. I heard of one singing-master who would not start any of his pupils in singing until they had undergone a preparatory course of ten lessons in breathing-gymnastics. The fee, I am told, was proportionate to the length and alleged importance of the course. There is reason to believe that this procedure to-day must be regarded as exceptional. It lacks two requisites in modern teaching: interest and speed. On this continent many students expect to learn the art of singing in its entirety and to have some knowledge of piano-playing thrown in in ten lessons; and unless there is a certain amount of interest they will be at the picture-shows instead of their lessons unless, perchance, they have paid their fees in advance.

The Italian Vocal Era

But our enterprising professional brother undoubtedly has tradition on his side for when vocal-art was at its zenith breathing-gymnastics were the order of the day. For instance, Farinelli (the reputed greatest singer of all time, a pupil of Porpora and Bernacchi) is recorded to have practiced the breathing through the smallest possible opening of the lips at the same time holding the hands arm-length above the head in order to help the expansion of the ribs; the breath was retained for a short time, then the arms were lowered so that the hands were on a level with the shoulders and the exhalation was made through the smallest possible opening of the lips as in the inspiration. There is nothing remarkable in this exercise; it is simply the remarkable point was that he practiced it for two hours daily. It must have been by the indefatigable practice of some such exercise as this which gave Faustina the reputation of being able to both inspire and expire while singing. Many similar instances could be adduced to show that the respiratory development of the old singers was brought to a climax of perfection and that the climax was attained through the use of breathing-gymnastics.

Two Vocal Ideals

The vocal ideal of Farinelli and Faustina and others who embodied the professional aspirations of their class was different from the common vocal ideal of the year nineteen hundred and fifteen. Then the greatest singer was he or she who in addition to possessing a voice of beautiful sensuous quality could warble the most elaborate shakes and roulades or could keep in singing longer than a trumpet could keep on trumpet. Now the ideal is different; florid singing is largely out of date, the oratorio, the opera, the atmospheric have taken its place and

while perfection of technique is rightly demanded (it is not always supplied) it is not regarded as the be-all and end-all of the vocalist's artistic aim. On the contrary it is regarded as the first step only; it is the foundation on which is built the edifice of vocal culture which is the Expression of Personality. It was physical prowess alone which compelled the exclamation: "There is one God and one Farinelli." Only the complete triumph of mind over matter would draw such an encomium from the more discriminating public of to-day. To-day's demand is not for the big chest but for the big mind; not for the eddies and roulades but for the educated and disciplined temperament; not for athletic exhibition but for sincerity of artistic purpose.

The Change of Ideal: The Cause for the Neglect of Vocal Culture

This change of aim accounts somewhat for the neglect of the physical machine. We have no longer to sing pages of florid music (some of the vocalists of Farinelli for instance were nothing but instrumental cadenzas); the setting of modern poetry to music and the canon that the music must be in harmony with the words has changed all that. We now have song following as nearly as possible the methods of speech with its commas, semicolons, colons and periods. (The reader will readily recall the old method of learning punctuation: count one at a comma, two at a semicolon, three at a colon and four at a period.) While there may be a diversity of opinion as to the length of the stops which punctuation implies there can be no diversity of opinion as to the fact that intelligible speaking makes necessary some such points of rest and that therefore these points of rest are essential to correct singing. This change of verbal condition has made it possible for singers to inhale much more frequently than aforetime with the result that the power of sustained respiration has been virtually vanished.

The Long Phrase

This retrogression is regrettable. The beauty of singing (apart, of course, from declamation) must always lie in the perfect legato—the floating of one note into the following. It follows from this that the greater the number of breathing places the less legato (and therefore the less truly vocal) the singing becomes. I am aware, of course, that in this case it approximates the more closely to speech, but speech and song are only alike, they are not the same and it is carrying the comparison too far ("Truth is the mean between two extremes") to say that singing must be punctuated the same as speaking. The method of speech must be considerably modified to be artistically applied to singing. Mr. Henderson in his *The Art of the Singer* says: "If you cannot manage your breath you cannot manage your voice. The ideal flow of tone, the basis of which is called *cantilena*. If you have no cantilena you are no singer. You may succeed

in becoming a declaimer of the vicious Bayreuth type, but you will never breathe out on the love song of Siegmund or the farewell of Wotan. . . . You can never be a singer unless you sing a good legato style, for that is the bedrock of bel canto and there is no legato without perfect breath control."

Punkett Greene and the Long Phrase

It is as true now as in the Italian Vocal Era "The art of singing is the school of respiration" only we must take care to regard respiratory development as a means to an end and not as an end in itself. Technique is not the end of art, it is the beginning; and the technique of respiration must be thoroughly mastered if vocal mastery is to be attained. We must get away from the inability to sing the long phrase; short phrasing is not singing. (Interpretation in Song by H. Punkett Greene).—

"Long phrasing—that is, long phrasing not only achieved but revealed—is the essence of big singing. Small phrasing narrows the range of vision; the trammels of its physical limitations shake the entire and strangle individuality; hidebound by routine, fearful of danger, its only virtues peccadilloes, its only virtues convulsions, it lives and sings in suburban obedience. The long phrase sets no bounds to his horizon; the Wanderlust is in his bones, and the whole world lies behind or before him; hard work has hardened his muscles and much walking has lengthened his strides; loose-limbed, bright-eyed, self-reliant and keyed by experience to emergency, he conquers the wild spaces of the earth, and Song, in gratitude to the pioneer, presents her with the freedom of her city."

"Long phrasing is a matter of will power, pure and simple. To the physicist, lung power and stamina are to the singer; splendid in themselves, without courage they are useless. The singer sees the big phrase ahead of him, makes up his mind his lungs will not carry him over it, fanks it and halves it and wins all that he needs for it. But long phrasing does not require abnormal breath. In many cases abnormal inspiration is a positive hindrance to phrasing, for it forces muscular exertion required to control its expiration. Long phrasing is simply a matter of will power. The singer can prove this for himself, and if he has mastered his technique can master the long phrase in a week."

Lung Capacity

Mr. Greene's implication that the art of long phrasing is merely a matter of will power if the technique is mastered is rather curious. Unfortunately this "if" is ever present. The technique of breathing is rarely ever mastered. The fact of the matter is that we look too much for some special method of breathing, when all that is required is a greater capacity. This, of course, does not apply to the athlete but it does apply to the thousands of singers

who merely eat, walk and sleep. There is no difference in actual method between breathing in walking and breathing in singing, the difference is merely one of quantity. The average lung capacity of man in sleep is a quart of air; the capacity with the intention of singing is about four quarts. The average lung capacity of a woman in sleep is about a pint and a half and about three quarts with the intention of singing. The breathing in sleeping and walking is known as "ordinary" breathing; the breathing in running and singing is known as "extraordinary" breathing. There is also a difference between the "extraordinary" breathing for running and singing. In the case of running it is involuntary (i.e., not consciously controlled); in the case of singing it is voluntary (i.e., consciously controlled) and the difference between involuntary and voluntary breathing is the difference between the untrained eye and the eye of the artist; it is the difference between the untrained ear and the ear of the cultured musician; it is the difference between the manual clumsiness which is always in evidence and the art of the professor of legedemania.

To sum up then: Artistic breathing is the crying need for singers of today if we are to get away from the short phrase. We must have lung capacity plus will power. But the lung capacity must come first and the will power after, else, instead of proceeding scientifically we shall merely bludgeon ourselves into efficiency. I contend that breathing gymnastics will assist in securing this essential lung capacity. The idea is scientific and the earth to it is a time method. Breathing gymnastics have a beneficial effect on the general health and therefore on the quality of the voice; they save the voice from the wear and tear that its value is historic. While I am advocating the practice of breathing gymnastics within reason, I am not optimistic enough to believe that they will ever solve the importance they possessed in former years, nor, as I have said before, do I think it necessary.

A Neglected Point in Church Singing

SINGERS in Episcopal Church choirs are often greatly hampered in their control and tone-production on the occasions when singing is to be done kneeling, as in the *Agnus Dei*, the General Confession (in the choral service), and quite commonly the Communion hymn. If one understands the proper bodily posture, however, all difficulties of this kind will vanish. THE WHOLE SECRET CONSISTS IN THIS, THAT WHEN ONE IS KNEELING, THE HEAD, NECK, AND SHOULDERS, THE NECK AND HEAD SHOULD BE PERFECTLY VERTICAL, FROM THE KNEES UP. IT IS NOT NECESSARY TO KNEEL AND ALLOW THE HEAD TO BOW DOWN, BUT TO HOLD IT JUST A PROPER SUBSTITUTE FOR KNEELING. All half-way measures are incorrect both ritually and vocally.

SEPTEMBER 1917

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Longevity of Singing Teachers

FRANCIS ROGERS, in *Musical America*, presents many very interesting ideas upon the remarkable number of years which famous voice teachers have survived. The voice teachers would have us believe that their profession is a very arduous one indeed, but the statistics prove that it does not shorten their lives. Mr. Rogers states:

"If you wish to live to a green old age, teach singing. Reliable statistics all go to prove that there is no career like it for prolonging life. Although many teachers may have died young, it is hard to find any records of them, while of those whose successful careers won for them the immortality of a biographical sketch in the encyclopedias of music it was truthfully be said that the years of their life usually numbered at least four score. In the beginning even the famous ones died at a comparatively early age, and we find that both Francesco Piatocchi (1659-1726), the founder of the famous Bologna school of singing, and his pupil, Antonio Bernacchi (1690-1756), the 'king of the cantatas' and the first great master of the florid style, both died before reaching the age of three score and ten. But the art of singing in their day was, so to speak, still in its infancy."

Niccolo Porpora, who was born in Naples in 1686, was, perhaps, the most active man of his time in musical life, not even excepting Handel and Haess. He was always traveling, always composing—he left behind him six oratorios, much church music, and thirty or forty operas—and was master not only of the Latin and Italian languages, but also of French, English and German. In addition to all these accomplishments, he was the teacher of some of the most marvelous singers the world has ever known, including Farinelli and Capparelli. Despite all this hard work, possibly because of it, he died scarcely him till he had completed eighty years.

Ferruccio Tosti, the author of the still well known treatise on singing, "Opinioni de' cantori antichi e moderni, o sieno asserzioni sopra il canto figurato," and a much respected authority on the singing voice, was said to be well past eighty years of age when he died not long after 1720. Gemelliana Mancini, a pupil of Bernacchi and, like him, a celebrated teacher, died in Vienna in 1800, aged eighty-four. Manuel Garcia the Elder, through whom the traditions of the great Neapolitan school of singing were transmitted to the nineteenth century, died in 1832 at the early age (for a singing teacher) of seventy-seven; but, though his own life was short, he bequeathed to two of his children a vitality that kept them alive and active for an exceptional number of years. His son, Manuel, the teacher of Jenny Lind, Matilde Marchesi, Tosti, Stockhausen and a host of other fine singers and teachers, died in 1906 at the

age of one hundred and one. Pauline Garcia, singer and teacher both, survived till 1910, when she finally succumbed in her ninetieth year.

Manuel Garcia the Elder and his family gave New York its first taste of Italian opera in 1820, and in that same year were born three justly celebrated teachers—Marchesi, Stockhausen and Enrico della Sedie.

Mme. Marchesi, a German by birth, taught, in the course of her long career, Eames, Mella, Gerster, Sibyl Sanderson and many other female singers of note. Her activities ceased only a few years ago, although when she died in 1914 she had completed her eighty-eighth year.

Stockhausen, born in Paris, was in his youth the best concert singer in Europe, and later achieved an equal supremacy in teaching the art of concert singing. He was eighty when he died in 1906.

Delle Sedie, the "baritone without a carriage," and who, in the course of his voice," had a brilliant operatic career, despite his vocal limitations, and later made an honorable name for himself as a teacher of bel canto. He died two or three years before attaining the eighty-year mark.

The most famous Italian master of the last century was Francesco Lamperti, who was born in 1813 and gave up his entire life to teaching. Among his many celebrated pupils the best known in America are Sembrich, Alhani and Italo Campanini. He had entered his eightieth year when he died in 1892.

Another memorable Italian master was Luigi Vannucchi, who was born in 1828. Although he had no singing voice, he taught successfully for more than sixty years. He died at the age of eighty-four.

Gilbert Duprez was born in Paris in 1806. He was the successor of Adolphe Nourai at the Paris opera and, in his day, the greatest of French tenors. After the failure of his voice he took up teaching and became the most successful of French masters. Among his pupils were Micol-Carvalho, the best of all the Gounod sopranos, and the late lamented Pol Plancon. He was about ninety when he died in 1896.

Jean Faure, the great French baritone and the composer of *The Palm*, wrote a book on singing and taught, too, though not as a professional teacher, but as a dilettante. He was eighty-four when he died a year or so ago.

Stridig, who died last year in France, must have at least entered the eighties, for he was singing in opera in New York as early as 1859.

In the above list of singing teachers I have cited all the greatest names to be found in musical records. That this list of four worthies should have attained an average age of more than eighty years would seem to indicate that there is something either in the make-up of a successful teacher or in the character of his work that tends remarkably to lengthen his life. Explanations are in order.

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By Mary Wood Chase

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Q. What is the real meaning of "Tessitura"? A. The average pitch of a song. While the range of notes of the song may be quite extensive, it is the average of the pitch of the notes which is the important factor. The tessitura is high with the greater number of notes in high is certain to be more fatiguing to the singer than the contrary. Another song in the same extreme of pitch may have the majority of the notes in the lower register. This would of course be better suited to the contralto. Certain songs with unusual high notes seem to be especially suited to the treble and soprano voices.

Q. What is meant by a mutation stop on the organ? A. A certain stop on the organ is not in the organ. The mutation stop is a stop which when the mutation stop is pulled out it may in operation a set of pipes twenty or twenty-five or a seventeenth above the foundation tone. The mutation stop is a stop which is largely devoid of overtones or overtones which are in the same register as the foundation tone. The mutation stop is a stop which is largely devoid of overtones or overtones which are in the same register as the foundation tone.

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Annual Money-Saving Offer to Music Buyers

On the two following pages will be found some very interesting information regarding the money-saving offer on works not yet published. These offers are on the same plan as heretofore presented in our "Publisher's Notes." *Advance of Publication Offers.* However, note that an additional Bonus Offer (explanation below) is included on each \$2.00 purchase. The *Advance of Publication Offers* are on works that we will publish in the near future, and the works are offered at these "front of manufacture" prices to present an opportunity for our patrons to become acquainted with our new publications. These works will be sent as soon as issued.

The *Offers* numbered from 30 to 74 are *First Introduction Offers*, and by the time the work has appeared during the last twelve months. These works are ready for immediate delivery, and are offered at this last time at prices far below the usual professional price, delivered postpaid, if cash accompanies the order, for a final check for introduction.

Bonus: Note on page 629 that under this head is offered an additional money-saving offer, viz.: A popular standard work (a choice from six) is given with every cash purchase amounting to \$2.00 or more. This offer is limited to 74.

These September Offers are exceedingly popular with our patrons who have from year to year found it exceedingly profitable to thus acquaint themselves with new material for the coming season.

Grove's Dictionary

By a fortunate arrangement with the original publishers, we obtained a large supply of Grove's Dictionary before the increase in the cost of paper, printing and binding became so serious as at present; as a consequence we are able to sell this great \$2.00 reference work for \$1.00.

The Dictionary occupies a place of its own in musical literature and has no rivals or competitors. It is a complete library of musical information in all branches of the Art. It is a necessary part of every teacher's studio and for the efforts put forth. Here are some of the fine articles which can secure by doing a little extra work.

Dutch Alarm Clock. Height 7 inches, width 9 inches. Good reliable movement. Entirely enclosed in a metal case. Figures are black on white dial. Sent charges collect, 3 subscriptions.

Erector Toy, with type, Premo Junior, Model B, with universal focus lens. Simplest camera that can be made. Produces equally good results in the hands of children or adults. Loads in daylight with the Premo Film Pack. Pictures, 24 in 30, 1/2 inch camera, 5 subscriptions.

Leather Bags. Various qualities. Handsome bags for carrying books, etc. Given for 2 to 6 yearly subscriptions.

Three Months' Premiums for Etude Subscriptions

Have you ever worked for Etude premiums? If you haven't, you may not realize just how valuable your spare time may become. Etude readers who employ their spare time getting subscriptions are greatly rewarded for the efforts put forth. Here are some of the fine articles which can secure by doing a little extra work.

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MONEY-SAVING OFFERS ON COMING AND RECENT PUBLICATIONS—(Continued)

FINAL INTRODUCTORY OFFERS ON NEW PUBLICATIONS—Continued

No. 58—Musical Booklet Library

These books may be used by the teacher as supplementary work with pupils. Several make most valuable and helpful reading for the teacher, while others are aimed at certain parts of the student's progress in the study of the piano. Think how valuable it is for the teacher to give the pupil one of these booklets containing clear and comprehensive advice on a subject that the pupil should understand. It not only saves the busy teacher much time in explaining these points, but creates an impression upon the pupil who is made to realize that the teacher is wide-awake and keenly interested in the pupil's welfare. The best description of each individual book is contained in the title of each as given below. In other words, the books contain exactly the information that the title suggests.

- No. 58A. Trills and How They Should Be Played. By Alice J. Eastman.
- No. 58B. Progressive Ways for Securing New Pupils. By Alice J. Eastman.
- No. 58C. "Four Grays." A dramatic prose reading, arranged for the use of four voices.
- No. 58D. How to Live the Mistletoe Correctly. By G. D. Hamilton, M.D.
- No. 58E. Making a Success of the Pupils' Recital. By Marie V. Jervis.
- No. 58F. Profitable Physical Exercises for Piano Students. By W. C. Lauson, M.D.
- No. 58G. How Edward Macdowell Taught the Piano. By Mrs. Edward Macdowell.
- No. 58H. First Steps in the Study of the Pedals. By Carl Schumann.
- No. 58I. Finding the Dead Line in Music Study. By Thomas Tappan.

VOCAL COLLECTIONS

No. 60—Community and Patriotic Songs Introductory Cash Price, Postpaid, Unit Sept. 30, 1917
In almost every town we hear that they are preparing for Community singing day at the summer session. You and your community have not been adequately informed. It is time you were. This collection of songs meets the demand we have published a little volume containing thirty-five selections of the most suitable for the singing of the people. It is the very best possible that could be put together in small space.

No. 61—Four Sacred Songs. By David Dick Slater

These songs are of moderate length and just right for church use. They are devotional in character, but they display the very best musicianship, together with a wealth of original melody. Best of all, they are easy to sing, and the accompaniments are effective either for the piano or for the organ.

No. 62—Cecilian Choir. Two Part Sacred Songs for Women's Voices Introductory Cash Price, Postpaid, Unit Sept. 30, 1917

A very useful collection for use in church or at religious meetings where a mixed choir is not had. This book contains anthems and hymns, both original and arranged with a woman's voice in two-part harmony with an accompaniment suitable for organ or piano.

SEND ORDERS FOR ABOVE SPECIAL OFFERS ONLY TO THEO. PRESSER CO., 1712 CHESTNUT ST., PHILADELPHIA

CANTATAS AND ORATORIOS

No. 63—Be-gé, Irenée. The Wondrous Cross

This cantata by Irenée Bergé is a musical work of merit and we are indeed gratified to have this work in our catalog. While not exactly difficult, it is musically and will appeal to choirs consisting of at least partly of trained vocalists. It is especially suited, both as to words and the character of the music, for performance during Holy or Easter. Each of the four solo voices have appropriate solo numbers.

No. 64—Handel, George Frederick. The Messiah

Our edition of this work will be exactly the same as all others, and will feature the vocal parts are concerned, but the piano part, which is contained from the orchestra, will be some what less difficult than the editions by W. T. Best and others.

No. 65—Pétre, H. W. Greatest Gift

A novelty for Christmas festivity. First of all, the work is suitable for the average choir. It abounds in most charming solo, choruses and duets. It will take about an hour to perform.

No. 66—Spaulding, Geo. L. Mother Goose Island

For a novelty during the winter season we recommend this new operetta. The music is of a simple, attractive and pleasant nature, very useful, and not beyond the range of any children of eight to fourteen years of age.

No. 67—Stults, R. M. Immortality

Mr. Stults, the composer of this choral cantata, is well known to choir directors. He has a better grade of church music. The solo and choruses are within the ability of the average church choir, and as the work, with the exception of a few known lyrics, is taken from the Bible, it is available for use in connection with any denominational service. The performance is about thirty-five minutes.

No. 68—Stults, R. M. King Cometh

This cantata is well suited for use by the average chorus or volunteer choir. The text tells the story of the Incarnation in its entirety and is divided into three parts: "A King is Promised," "The Incarnation," "The King is Born." There are several pleasing and tuneful solo interpreted with interesting chorus work. The cantata is of just the right length for use in church or in special musical services.

VIOLIN

No. 69—Lieurance, Thurlow. Indian Melodies for Violin and Piano

In this volume Mr. Lieurance has taken the thematic material from four of his most successful songs and worked them up as violin solos with piano accompaniment. The melodies are taken direct from native sources, and the arrangements are genuine transcriptions, not paraphrases.

No. 70—Pleyel. Op. 8 Petits Duos. For Two Violins

Pleyel's duos have held popular favor for many years. This new edition of them has been carefully edited and revised. The education of the young violinist is incomplete without a knowledge of these duos.

No. 71—Schradieck. School of Violin Technique, Part I

A standard set of technical studies for the violin that is found in the curriculum of all violin teachers. They cover all the remaining ground which is not covered in Mr. Schradieck's work, "The Scales."

No. 72—Wichl. The Young Violinist, Op. 10

Wichl's work, "The Young Violinist," is one that has long been in favor among those violin teachers who wish to give their pupils studies that are practical from the start. Wichl has been dead for many years now, but his method survives because of the inherent merit.

No. 73—Wohlfahrt, Op. 38. Easiest Elementary Method for Beginners in Violin Playing

This work has been growing steadily in favor for a half century. The real secret of its success lies, no doubt, in its melodious character and in the careful grading of the work.

PIANO COLLECTIONS—FOUR HANDS

No. 74—Engelmann Four Hand Album Introductory Cash Price, Postpaid, Unit Sept. 30, 1917

Many of Engelmann's most popular piano solos have been arranged very effectively for four hands, and in addition there are other original pieces of his in duet form. All these numbers will go to make up an exceedingly attractive duet album, affording material for home recreation, for practice in ensemble playing and for recital use.

Bright Ideas for Little Folks and Their Teachers

The Music Teacher

(Game for Juniors)

By Jo Shipley Watson

The music teacher, who is the leader, sits in a chair facing the piano. She begins with the scholar to the left saying "Tap, tap the key—come sit by me." The scholar takes a seat on the piano stool by her side. The music teacher asks questions as fast as she can think of them. The questions are about musical subjects, it is quickness more than anything else that makes the fun—

What is the piano part of a song?

Accompaniment.

Who was the greatest fugue writer?

Bach.

Who made the nocturne famous?

Chopin.

What famous Bohemian composer taught in New York?

Dvořák.

Name the heroine of Wagner's *The Mastersingers of Nuremberg*?

Eva.

What was Beethoven's only opera?

Fidelio.

Who composed *Faust*?

Gounod.

Who wrote the *Messiah*?

Handel.

Name Weber's best known piano piece.

Invitation to the Dance.

What was the most popular marching tune during the civil war?

John Brown's Body.

Name a famous Austrian violinist now playing in the United States.

Kreisler.

What are connected tones called?

Legato.

Name the French hymn.

La Marseillaise.

What medieval German city is the setting of a Wagner opera?

Nuremberg. (*The Mastersingers*).

What is an interval of eight notes called?

Octave.

Who was a sensational violin player of the eighteenth century?

Paganini.

Name a square dance.

Quadrille.

What is measured silence in music?

Rest.

Who was the most wonderful song writer?

Schubert.

What Verdi opera begins with "Up? Un Ballo in Maschera."

Verdi.

Who was the most popular Italian composer of the eighteenth century?

Verdi.

Who was the reformer of opera?

Wagner.

Name an instrument made of wood, tuned to a scale and played upon by hammers.

Xylophone.

Name a well-known American tune.

Yankee Doodle.

Name an opera by Herold, the wretched of every one's love.

Zampa.

(The questions may be made more simple for younger pupils.)

If the music teacher does not receive an answer before she can count ten slowly, she calls the next scholar and the next until one is reached who can answer. This pupil receives a decoration. The one receiving the most decorations plays quickly, it is quickness more than anything else that makes the fun—

J. S. W.

Making Up Music

(Extempore Playing)

It is doubtful whether extempore playing can ever be taught very successfully; but every little boy and girl who is studying music can learn how to play a cadence or an interlude. "Making up" music is not such a bad practice either, this does not mean drumming or getting away from real work, it means trying to give a stretch to our musical nature.

"Aus dem Steigern" (from the stirrup) is the German term for improvisation and it expresses quite well the feeling one has when he takes the stirrup and rides away with his imagination.

The greatest extempore players have been the greatest composers. When Mozart was fourteen he gave an entire concert of improvised music, a sonata and what to do if their general did not first know himself what to tell them.

"The general must make no mistakes or he will get his soldiers into trouble. He must lead, for if they do not they do their best, for if they do not they cannot help the general to win the battle. The first and most important command for every soldier is 'obey orders.' The general is the leader and goes first—soldiers follow.

"Now what kind of soldiers are you going to have, General Paul?"

Paul's imagination was aroused and his enthusiasm kindled. "I'm going to have soldiers that can do things!" he exclaimed.

"Good!" said Miss Barton, and proceeded to "strike while the iron was hot." "Give your music-soldiers this to do," handing him his piece. "And remember, General, do not let your soldiers march before you yourself know where they are going. I shall trust them entirely to you."

The piece went much slower, but very much surer than usual, and each finger played the proper key, with no stumblings, as Paul's responsibility and reliance were involved.

"Now let your soldiers walk slowly on a parade drill," said Miss Barton, and Paul played scales with great deliberation.

"If all your general they must walk with a firm step and keep time with the drum," said Miss Barton, starting the melody on a sixty.

"Now, double quick time—ready, go!" Paul played a staccato scale with crisp, clear "running" of the finger soldiers, realizing that they must "stand" and "walk" correctly before they could "run."

"Now you have drilled your soldiers so nicely, General Paul, you may fire the

The General and His Soldiers

By Grace Busenbark

TEN-YEAR-OLD Paul was taking piano lessons. In his eagerness to play, his fingers often stumbled, as he did not always stop to look carefully at the notes. One day he came for his lesson looking quite martial. His music-roll was decorated with a flag, and he carried a small horn. To his teacher, Miss Barton, this was a contribution to the work in hand, as everything was "grist for her mill." Why not utilize such a demonstration and turn it into pedagogical channels?

"So you are a soldier!" she said. "How would you like to be a general and have a regiment of soldiers to take your orders?" A responsive grin showed Paul's high approval of this idea, and he waited to hear more of the interesting situation. Miss Barton held up her two hands, with which she actively illustrated the following finger-play:

"Ten little soldiers standing in a row; They all bow down to the captain—so! They march to the left, they march to the right."

And here they stand all ready to fight. Along comes a man with a great big gun, And how those soldiers all did run!"

"There are your music-soldiers," said Miss Barton. "Now where is your general?" "In my head," replied Paul, after some puzzled deliberation. "Exactly; and how would the soldiers know where to go if they did not know where to tell them?"

"The general must make no mistakes or he will get his soldiers into trouble. He must lead, for if they do not they do their best, for if they do not they cannot help the general to win the battle. The first and most important command for every soldier is 'obey orders.' The general is the leader and goes first—soldiers follow.

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"Now you have drilled your soldiers so nicely, General Paul, you may fire the

gun the story told about, and she showed him how to play staccato chords, to his great delight.

Paul never forgot that story, nor the principle underlying it, and afterwards, whenever there was any stumbling or carelessness on the part of the young musician, all Miss Barton had to say was: "Ten little soldiers, Paul," and General Paul and his soldiers went "on duty" at once.

Being a Letter to Ethel

From Her Auntie Marsh

DEAR ETHEL:

I have been wondering about you and your music, you seemed so discouraged the last time. My belief is that you dabbled into too many methods—floating about on the top of methods is an unsafe performance for any student. You see, dear, the underlying principles are the same in all good methods; there are so many names for the same thing. You will find it so in the commercial world—the label is the only difference. We musicians must not be hypnotized by the changing name of one day and stand by.

You know what the old standby is—controlled relaxation. Relax, relax! Say it over and over! You must have a daily-relax and exercise routine. I suggest you practice I mean, for you have heard me exercise it hundreds of times. I can hear your laugh at this distance. "Sit up, drop your shoulders and play with the muscles of your back." How many times I have been told to do this. Then to myself I always add this: Relax every muscle in your body until you feel the weight of the sunning downward into your finger tips.

Count Slowly

Now begin and count slowly—40—and think the tone deep down into the keyboard. You see, dear, unless we think it deep enough it lies bare on top of the key. That is why so much of our playing sounds raw and amateurish. We imagine the gulf that separates the artist from the amateur to be immeasurably wide; it is wide but not impossible. Many more of us could go to the artist side if we were more faithful to our daily bread. During my years of teaching, and you know how long that was, I have never felt principles. If I were you, I would not try for the big effects until I felt perfectly certain of doing the little things pianistically. If your teacher is not insisting upon a relaxed wrist, arm and body; if she is allowing you to play heavy things with tight muscles, if you are frightened and worn out after every public performance, then Ethel, I would change teachers. Surely you are being misled. It is not enough to say "Relax," you must be made to relax, and stage fright, that awful boy, is largely tightened muscles. My own special recipe for it is this: "Relax, relax." I say to myself as I sit quietly before the keyboard, "Think—think." And to my muscles I say, "Unwind—unwind." And all this before I ever strike a note. Do you think it silly, dear? Well it has done endless service. Perhaps the world's great artists have a little silent code of their own. Have you not noticed how some of them pull their minds into place before they begin to sing or play. It is an easy experiment.

Your devoted,

AUNTIE MARSH.

"Get Busy!"

The summer and the early fall are obviously the "Get Busy" times for all teachers. Most active college presidents know that they dare not be away from their work very long during this important time. It is then that the teacher is determining what to do, what to teach, etc. It is keeping his pen busy corresponding with his old pupils and arranging for new pupils. Every hour from the end of June to the opening day of the

new teaching season is a golden hour, but the ten or fifteen days in the beginning of September are especially valuable. The really efficient teacher knows pretty definitely just exactly what piece and what study each individual should have at the beginning of the season, and has the material right at hand in the studio ready to give to the pupil in order that all delay may be minimized.



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Or Are You Doing This?

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